

# kDviationS

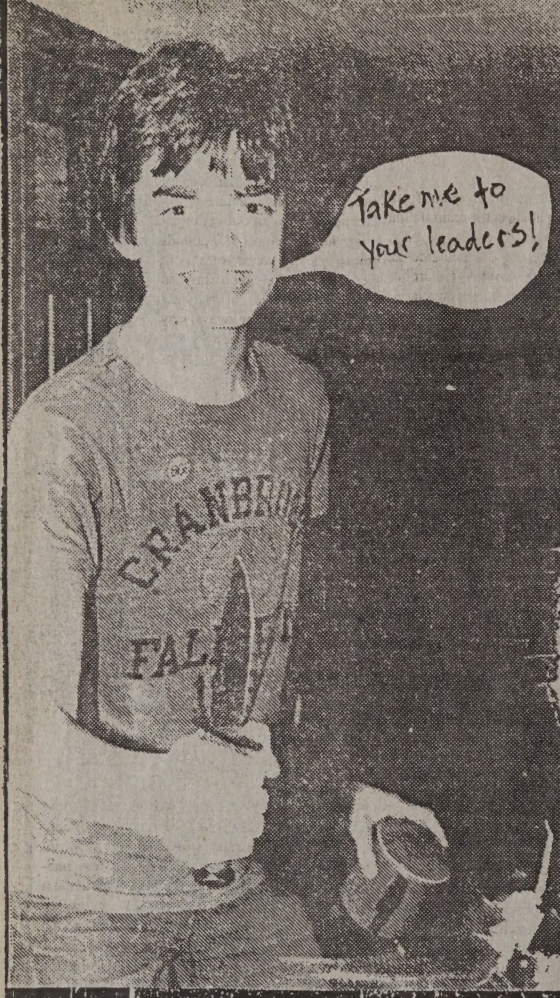
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KDVS has been a non-commercial, 100% student and community run organization for over 25 years. We operate at 5000 watts, 24 hours a day, 365 days a year. We are one of America's last free-form community radio stations, bringing you an alternative to commercial radio. We have a diversity of programming that you won't find on other Sacramento radio stations. With coverage of community and public affairs, news, interviews, Cal Aggie Sports and diverse musical programs, KDVS strives to educate and entertain the listening community. KDVS is a non-profit organization that depends on the contributions of the community. If you are interested in advertising in the program guide, advertising on our web page, or underwriting one of our programs, write us or call the main office line for more information.

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# Gettin' Jiggy Wit' Da G.M.



KDVS GENERAL MANAGER  
JUSTIN KABLE

So here I am, sitting in front of my partially dismantled computer, trying to put something down in writing so that I can have a contribution to the next issue of *I*. I dropped the ball during the last issue, so you die-hard readers may have noticed that there was no General Manager column as per usual. But no more! I'm on top of things now. I just bought some groceries, washed my clothes, and drank 3 cups of Mountain Dew at Woodstocks pizza in Davis. I'm ready to practice my rhetoric skills, and write a thoughtful, meaningful article that informs and analyzes the hot topics of today. Hmmm... well, considering that the only thing that I hear about is the public release of soft porn featuring Bill Clinton, I guess I'll just write about KDVS.

I never got a chance to introduce myself... My name is Justin and I'm the general manager here at KDVS. My job consists of walking around to different buildings on the UC Davis campus, answering the station phone and telling the person at the other end what our mailing address is (alternating with what our number on the dial is), and listening to ex-GM Todd Urick tell me what I'm doing wrong. On top of that I'm studying computer science at this fine academic institution and get to spend much of my time sitting in a basement computer lab with many of the world's most anti-social people (I actually had a particular computer class where one brave person pleaded with the rest of the students to bathe and wear deodorant). All

in all, both activities manage to take up every hour in the week, so the story of my life ends there.

So what's going on in the world of KDVS nowadays?

Hopefully you the listener are actually able to hear us bringing you the worlds most cutting edge music at 90.3 FM. We've been having a good deal of trouble with interference in the Sacramento area due to a number of factors (most prominently a massive simulcast special interest network that has set up translators all over northern California and who's name I won't mention (This issue at least)). So unluckily the only advice I can give you for now is to screw with your antennas if you want to hear us, but I don't know how much that will help. Be sure to set 90.3 as a preset in your car though because car antennas have much better reception than home systems. Hopefully sometime in

the future we may be boosting our power a bit, and as a result could clear up some trouble spots, so keep tuning in!

In other home-front news we down at the radio station are working hard at upgrading, and renovating our two studios. During the month of October there may be a few instances when KDVS is off the air for a period of time. Don't be discouraged if you hear static. Any breaks that we can take now will enhance our reliability later on, so it's an investment of sorts. Also a late congratulations to the Organ Donor who managed to complete his 48 hour hardcore marathon at the beginning of summer. He actually stayed on the air for two days straight. You won't be able to hear that kind of dedicated programming or anything as unique as everything else we play on any station around here.

That's all... oh and by the way, (to those of you that have read this far) the picture at the beginning of the article isn't really me. It's actually a picture of Pig Champion from an old album. I hear he's going on 400 pounds nowadays. I just hope that his picture adds a little bit of spice to this article, which has completely lacked a point. So anyways, stay tuned to KDVS, and feel free to write in with comments, complaints or whatever.

-Justin

P.S. Our sticker supply ran out a few months ago so those of you that wrote in requesting some are probably pretty mad right now. We'll be ordering some more soon, so hopefully they will all be sent out after the fact. If not just call and pester us in a month. Sorry about that!

## A Space-Filling Article, by Kris P.

Welcome to this ultra lo-fi version of *KDViationS* for the Fall programming quarter, 1998. This was almost entirely made after hours at a lab in Palo Alto where I am temporarily working on "pathogen discovery"; so it's a bit rushed due to my lack of stamina and patience. I would once again like to thank all those who submitted articles/reviews/interviews for this issue, as well as the wonderful copy machine in the lab, without whom yadda yadda yadda. This was originally supposed to be a very minimal version of *KDViationS* due to a budgeting problem, but since I got so many submissions it turned into a nice, mid-size issue (note potential advertisers...it would really help us a great deal if you could put an ad in a future edition of *KDViationS* and help us pay for printing these). I hope you dig it.

Todd Urick wanted me to write an article about what a cool town Davis was, based on the fact that a brawl nearly broke

out among a couple frat-boys at Woodstock's pizza while, coincidentally or not, the Wipers' "Tragedy" was playing on the house stereo system. I mean, what other town could something like that happen? Well, truth be told, Davis isn't really all that cool (though it sure beats Palo Alto). For one thing, our idiotic noise ordinance (which I hear just got even more restrictive) makes cultural malaise the law of the town. It's also not enforced fairly: parties are rarely shut down even though they go on till much later than your typical band-playing-in-a-house show, but if it's after ten and there is a band with a drummer still playing, you're pretty much guaranteed a visit from some cop (AKA Joe Six-Shooter). This kind of fuckwittiness among the leaders of a supposedly "liberal" town is

embarrassing. Doesn't our future mayor, Julie Partansky, claim to be an artist herself? Well, anyone who's seen *Yanni Live From John*

*Tesh's Anus* one too many times on PBS knows what kind of condescending sequence-free "art" these worthless yuppie "liberals" are peddling. I'm waiting for all of them to choke on their silk scarves (because, it's even worse in Palo Alto).

One other thing I'd like to mention is we are desperately in need of DJs with a clue. If an honest self-evaluation leads you to the conclusion that you, in fact, have a clue, then please get in contact with our volunteer coordinator, Sakura, by calling 530-752-0728.

Finally, for those who are offended by any of the contents of this program guide, perhaps something along the lines of, say, the Starr report would be more suitable family entertainment. Stay informed...aaaaah.



# SUB HUMANS

Join Justin(J), Mick Mucus(MM), Dave F(DF), Punk Roge(PR), and Sakura as they battle their way through the packed crowd at BoJangles to set up a KDVS booth at the Subhumans' reunion show last August. Considering that KDVS has already done two interviews with Citizen Fish (the Subhumans' alter ego ska band) only a few brief highlights of our interview with the band are being printed.

**J:** This is Justin here from KDVS. Davis with the Subhumans. Do you guys want to introduce yourselves?

**D:** We can introduce each other. That's Bruce (B) who plays guitar and he sings like this— "oi"

**B:** Hi, I'm Bruce, this is Phil (P).

**P:** Hi, and that's Dick (D) and he sings and I play bass.

**J:** Okay, so...

**D:** Oh, Trots plays drums, he doesn't really say much in interviews.

**J:** So, why the reunion?

**D:** Uhh...it seemed like a bad idea at the time but it turned out to be a good one, we had a practice and that sort of set it really. It was an idea and it was a debate and spending eight years saying, "It's never going to happen again, look forward, don't look back." All that bollocks but really all it is is we had a practice and the music just sounded so fucking dynamic and refreshing and it reminded us of old times past or whatever and we could still play it and it still sounded good and we hadn't lost the knack so to speak. So why not?

**MM:** How many shows have you guys played in the U.S.?

**P:** I don't know, um, 24.

**MM:** So far?

**D:** No, one. That was it. That was the first one.

**J:** So what's the scoop on the new release I saw back there?

**D:** It's called *Unfinished Business* it's the only title we could come up with, after hours and hours, days and days of deliberation on trying to find a witty, yet meaningful title and that's what we came up with. It is a bunch of old songs that never got recorded at the time, so



we re-recorded them, stuck them on.

**J:** So is this tour to promote that CD or tour again?

**D:** It was a coincidental idea. It was how are we going to get the band back together? What can we do while we're together, and it's like, well we did have all these songs, well not many, but we did have more than were actually on the CD, but we could not find a tape of them. We had about seven songs that never got released on record, so we found tapes of three of them and a silly song from a studio session and a new musical thing that Bruce thought up, which is what we started the set with tonight, well some of us did.

**B:** Yeah someone stood all over my pedals, one of the punk rockers of the crowd stood all over my stuff.

**DF:** What do you think of the whole Chumbawumba thing, on MTV and shit?

**D:** Oh, Chumbawumba, personally I think it is really disappointing and just because EMI have stopped making nuclear parts of warheads doesn't mean they are suddenly regressed to hippies full of love and peace and they're doing it because it's not financially viable anymore, they're doing something else you know, fucking hell, you know Hitler was a vegetarian, and does that mean oh because he was a vegetarian he is a great guy, no it fucking didn't. That's what I mean. EMI used to make things for warheads but now they don't, well that's O.K. then they must be really nice people <fart sound> bollocks.

**J:** So have you guys ever felt any pressure from major labels looking for the next discovery?

**P:** No. Huh, well yes we got a letter from somebody from Geffen Records, who had heard "Flinch", this was like Citizen Fish, wanted to hear some more. So he's thinking I'm going to pile in and send him loads of photographs and stuff so I just sent him a mail order list and never heard back.

**J:** Are you planning on keeping up the touring in the future, for which bands?

**D:** Citizen Fish — yes, Subhumans — this is possibly like our last tour ever and then we might go to Europe. It's like we owe it to Europe to go there at some point, so that will become a point next year. Bruce has got another job teaching drums at some school, that starts up again in October, so this is all going to be over in October and it could only start in July because Citizen Fish were touring over here in June, so we could have only fit in right now. It's uncharted waters really. If we come back again and again, playing all the old stuff, it's just going to seem like we're doing it for the money, you know what I mean. It's just going to seem like milking, or fucking, flogging a dead horse or whatever, and if anyone got that perception it would be just so awful and shit, because we wouldn't do it for that. Sometimes it's like the mindset of the people you're playing for, if it's hostile or negative, it's not worth playing. It totally diminishes the whole point. I mean we're doing this for the right reasons and it's for enjoyment and just to show what it was

like and what it still can be — like hopefully to inspire new people who have never seen us and never heard of us even. It's a celebration of the fact that people who are approaching 35 or whatever can still fucking chuck out that energy and it's like it's fun... Once we do it over and over again it's just going to wear a bit thin probably. This is all hypothetical.

**J:** Have you encountered any punk rockers saying, "They're only doing it for the money."

**Most:** No.

**D:** Not yet. You never know.

**J:** What do you guys think of the youth of today, the kids in America and the world?

**D:** Uh...

**B:** Their trousers are far too wide.

**D:** Their trousers are too big. These fucking baggy fucking jeans, halfway down to their fucking shin so they stick out to here like this, the groin comes down to their fucking knees, a few chains hanging about. How can they possibly run anywhere, you know what I mean?

**PR:** Yeah. I want to know, what ever happened to the band the Rhythmites?

**B:** They're still going.

**R:** Yeah, Gary's left. He was the drummer, they found another one. They've got another bassist. Merv is still in it, he's your guitarist/singer. He's one of the starting members. Since the Blurg record they've done one 6 track CD. Since then, nothing at all, but they play some quite enormous gigs in weird places like Sicily.

**J:** I saw you had a book for sale. What's that all about?

**D:** Uhh, that's about me and my invented mate Jack going up this mountain. It's about the nature of going upwards instead of downwards. It's got bits of humor in it, it's got loads of weird ideas; the sort of stuff you think of on buses when you're spaced out. I wrote a lot of it at night, I wrote about a third of it when I was stoned, a fourth when I was drunk, and the rest when I wasn't either. Uhh, it was real fun writing it and it's not political; it's not what you might expect from the Subhumans/Citizen Fish lyricist, but then there are more sides to that. It's funny, it's



# The Bottom Line Interview With Sex Entrepreneur Asia Carrera

This is the tale of our interview with Asia Carrera, adult film star and full-time web dominatrix.

Allow me to start this tale by telling those of you reading it that Asia Carrera has a unique story of her own and is worth checking out even if you have a distaste for the adult film industry. I think you will find her story very shocking and that you will see her not as a porn star but as someone who is not only very intelligent but a person with a great sense of self. She has put her entire story for all to see on her web site [www.asiacarrera.com](http://www.asiacarrera.com) although I should point out that you have to be 18 years of age or older to enter her site. Check it out and see for yourself.

The story I think should begin in K.B.'s car on the way to the interview when we realized that not only did we have a slim chance of making it on time due to Caltrans' desire to rip up I-80 but that we had also forgot the camera (and let's face it - who wants to interview a porn star and not get a picture) which I was responsible for bringing. Realizing we had no time to stop for the camera we put that aside and Agent 69 and I decided to go over our questions for Asia while Punk Roge hung on for dear life as K.B. drove like a stuntman in one of the Lethal Weapon movies and argued about "keeping it real" and not prescribing the interview. Needless to say we made it there alive and on time (no thanks to Caltrans) and to our amazement the place was packed wall to wall, which worked out well because the interview was pushed back 1/2 hour giving Punk Roge a chance to play a human version of Frogger across Greenback Lane to get a one time use camera for us. While we waited for Punk Roge to return we decided to interview some of the people waiting in line to see Asia and see if we could get any-

thing interesting out of it and guess what?...we didn't, so we gave up on that idea and waited for our chance with Asia. Punk Roge made it back just in time with the camera as we went through the back room of the store to get to Asia, passing up all the back stock of adult movies like "The Anal Adventures of Suzy Super Slut" and "Bad Girls 01: The Lockdown". We enter the adult section of the store to find Asia bucked into a corner surrounded by...ahh how do I say this? Oh yeah - porn freaks (and some are

just freaks). We wait for our chance to talk with Asia as she's finishing up with a fan telling her what great boobs she has and that they have so much in common (the fact that Asia holds a straight face and doesn't tell him what a freak he is makes our respect for her that much justified). The manager introduces us to her and we begin doing the interview between fans (among whom I saw some familiar Davis faces that I won't mention here...you're welcome) and we put the interview below for your viewing pleasure.

Q: Did you always find it difficult to separate your adult film career from your personal life?

A: No, I always treated it as a job.

Q: Do you have favorite stars that you like to work with?

A: Let's see...Ashlyn Gere, Terri Weigel, Johnathan Morgan, and Steve Hatcher, just to name a few. They all have a lot of talent and I have a lot of fun working with them.

Q: How did you start working in adult films and who discovered you?

A: I went to the local 7-11 and picked up all the major men's magazines and I sent my picture to all of them. Club magazine contacted me and sent me to a photographer in N.Y. who got me into most of the major magazines and gave me Bud Lee's phone number who said he could use me in a few films so I went to L.A. and ended up marrying Bud Lee and the rest is history.

Q: Does it feel empowering to be in a career where women make more money (than men)?

A: I wouldn't have it any other way.

Q: On your website you talk about the hardships you had growing up in such a strict household and how you left home. Do you have any plans to help children in a similar situation?

A: I have been setting up a trust fund for after I die to provide help and shelter to abused and homeless children.

Q: What does Asia do in her time off?

A: What time off? My website takes up most of my time but when I have time I write, draw, play piano, watch the stock market, and study quantum physics (yes, I said quantum physics).

Q: Speaking of quantum physics is it true you are a member of MENSA?

A: Yes I am a card-carrying member of the society for high IQ nerds and proud of it.

Q: In how many films have you been?

A: 250+

Q: Why did you get a boob job?

A: I debated it for a long time but I lost a lot of weight and my boobs got small and droopy so I did it and I love em and I play with them all the time. I walk around tonies at home all the time to give them air (he he).

Q: Do you really come in your scenes?

A: I am very lucky in that I come vaginally and not clitorally so I come often and multiple times.

Q: OK Asia, if you were to take out a personal ad - I know you wouldn't - but if you did how would you describe yourself?

A: Tall half-Asian geek.

After the interview Asia was cool enough to do a couple of sound-bites for us and the station (maybe you've heard it?) as well as take pictures with us and the KDVS t-shirt we gave her...but we are sad to report that a certain drug store (with green uniforms) totally exposed the film and fucked it up so we only have the autographs to show for it, but we would like to end this tale by saying thanks to Asia for all she has done for us and thanks to Punk Roge for flying in like the punk rock superhero he is and getting that camera for us and supporting The Bottom Line.

Q: Which one is your favorite?

A: I would have to say "A is for Asia".

Q: What is it like on a porn set?

A: It's very professional on the set; we all just think of it as a job. There's no orgies or wild stuff going on. We work long and hard hours so we try and nap as much as possible.

\*Note: Asia was retired at the time of this interview but has since come out of retirement (no pun intended) and has been starting a mainstream film career and can be seen in The Big Lebowski and in the now-filming Pirhana Women by the people who did Puppet Master and Ghoules.



Interviewed by Ben Arp

**Ben:** Let's start off with the new project if that's cool. What exactly is the name of this, because I've heard it's been Ritalin, and now I have the album and it's called Rx.

**Ogre:** Well, you can call it Ritalin, but the cover will say Rx.

**B:** Is there a story behind that?

**O:** Yeah, there's a number of stories, but I think the story you're looking for is that Ritalin is a copyrighted name by a major pharmaceutical corporation. So, the chance of using that as a name would put me at odds with somebody which I am sure would shut it down quickly. I'm sure they'd have no problem doing so. The idea of changing the [spelling] to Ritalin passed by but due to a law convolution, I can't name a band Koke without being sued by the Big Boy. So we changed it to Rx, and are using the press as a means of associating with Ritalin. If people call it Ritalin, fine, but if we put it on anything, we'd be pretty stupid.

**B:** How did you hook up with Martin (Atkins)?

**O:** Martin gave me a call, basically. And that was it. Gave me a call, and some money.

**B:** Have you been wanting to work with him for a while?

**O:** Yeah. I always enjoy working with Martin. He's a fine lad! So yeah, it's an album based on love, man.

**B:** Did you have any involvement besides writing the lyrics?

**O:** Yes. I played guitar, and I played some keyboards.

**B:** Who is responsible for the two covers you did?

**O:** "Downtown" was a joint idea. The Syd Barrett cover was my self-indulgence.

**B:** Are you into Pink Floyd and all that?

**O:** Yeah. I'm into early Pink Floyd. I like *The Wall* too, but I like the stuff they were doing before they actually recorded. Some bootlegs of stuff which is way more experimental, acid hit jams, and I absolutely adore Syd Barrett's songwriting. That's kind of where that came from. During a period of time when I was a bit "down", shall we say, I was playing a lot of acoustic guitar, and learning a lot



## OGRE

of Syd Barrett songs, so it has relevance to me putting it on the record. The tongue-and-cheek part of it is that I think I wanted people to go "What the fuck is he doing?"

**B:** Yeah, I was listening to it and the first track comes at you just like that.

**O:** "What the fuck is he doing?" It's only a minute and a half, so hopefully it won't mangle too many rivetheads' perception of me.

**B:** I don't know... The album itself seems to have kind of a new sound as opposed to what you have done in the past. Is there any reason for that? Did you just evolve?

**O:** I guess some people would call it an evolution. I actually see it as being kind of a little more low-tech than an evolution. I think what's interesting about it is the stuff that I was doing with Mark Walk in '95 for the Welt stuff was a little more technologically advanced. And at this point when we started recording again in July or August, we're going to be taking that stuff one step further. So I think, for linear sake, this record coming out is probably more appropriate that it came out first because everything else is a lot more precise... a lot more newer sounds... more work on sounds as opposed to... we just let the machines blur and bleed on the Rx record. That was quiet and cool. I think it's valid within the context of that record.

**B:** I liked it too because a lot of people these days are doing the whole "techno" thing.

**O:** Might not say that Mark and I aren't going to be doing a techno record. I'm just saying that the methods employed are going to be a lot more, you know, using a lot more equipment, using a lot more technology. Because this album was done at Invisible, man! (laughter)

**B:** That's what I liked about it. It had that kind of "homey", live feel to it. Everyone seems to be doing precise stuff, and it was cool to hear something that wasn't that for a change. It was more minimal and free flowing.

**O:** A lot of the songs, when we first put them up on the board when it came to mix, there was a lot more going on and they were a lot more drum based. I think, for example, "Exfoliate" was a totally different sounding song, and we started punching because it was some sort of '80's Wax Trax thing. We started punching and found within it Jason's guitar kinda became this center point and then around it was all this... we used this triggered voice of mine, I must have spent thirty minutes in this fucking room screaming my fucking head off, while this thing was triggering through an Eventide, so we got all these voices triggering. We had a lot more of a rhythm thing going on. When we pulled it all back, there was this whole other song there. So we started really pulling things back on a lot of stuff, I think. I don't know if it all works. I'm really happy with it, personally. I'm really happy with the record and I think it's great, but it, as you said, wasn't trying to be anything more than what it was. Since there was no stakes on the record, we didn't think like "Oh, well, we have to write a 'Testify' or an 'Inquisition', or a 'Killing Game' or anything like that. There were no stakes, so there were no consequences.

**B:** Did you have any involvement in the production, or was it all Martin?

**O:** A bit, yeah. Martin did it, and Chris Greene did as well. I certainly don't want to discount Chris Greene at A.S.I. as being monumental in making it sound the way it did.

**B:** Yeah, there's some great production in the album.

**O:** Yeah, there certainly is. And that was done at A.S.I. And that guy is fucking great. He's fucking amazing. And of course Martin too. Don't let me discount Martin because Martin was the producer. Someone there was technically doing a lot of really good stuff, and Chris is the man. And Martin did a damn good job too. I actually think it's Martin's finest sounding record.

**B:** Are you going to do any live shows with this, or is this a studio only thing?

**O:** Hmmm... don't know. I mean, as I said before, I am going to start working with Mark Walk again this summer. So, if it can all segue together peacefully, fine. At this point in my life I think my biggest goal is freedom. Until I'm comfortable with how a label works your product and feel good about where I am with a label, I'm always going to kinda let that remain open, because isn't that the dream we all want?

**B:** You mentioned going back into the studio with Mark to do more Welt stuff. Whatever happened to the old stuff. I've heard all sorts of rumors about how the record label wouldn't let you guys release it, and they own the rights to it. Is that pretty much what's going on?

**O:** Yeah, that's pretty much what happened. We had a verbal agreement and a budget which was pretty nominal. When it came time to mix, we needed the mix money, and they kept telling us to go back and uh... Mark spent a lot of time on his own bringing one song up to a certain level. And this is after eight months of work, and we worked really hard on that record. And we presented this to them and they said "Go back and mix four more like that", and we were like "Wait a minute". We knew where this was going. And so we... I shouldn't say refused, we objected. And when we objected, they took it as us not wanting to be



on the label, so there was a lot of word play from that point, and basically the album got shelved. And up to the point that American was absorbed by Warner Bros., they kind of left me on a hook, which was totally depressing. When I finally released, I think the point now is that I am trying to kinda find my way through the spiderwebs to see. I know we own the publishing to the songs, so we can re-record the songs, but Mark was listening to it in his car the other day and he called me and said that this stuff is fucking great and that we have to try and get this back. So it's just a matter of...I am talking to a label that I am releasing on now about getting us some more funds so that we can just say "here". I made some attempt to get in touch with Rick Rubin through a second party, and just ask him if I can have the songs back. They're just sitting on a shelf. And he absolutely refused. That says to me that there's something personal. I don't understand.

**B:** Are you guys writing new stuff?

**O:** We're definitely writing new stuff, but there are some tracks that are just gems. So if we can salvage any part of it, we're definitely going to. There's just some really interesting stuff in there.

**B:** Have you hooked up with a label yet to release that?

**O:** Yes.

**B:** Is that a secret?

**O:** No, it's no secret. It's a label called Mayhem.

**B:** Where is that based?

**O:** New York.

**B:** Are they pretty new, or have they been around for a while?

**O:** Well, this is a label through my manager. Has a close friend who has this label. They got the money from some interesting projects that they did. They have an interesting way of marketing these projects. They want to put some money into developing some new artists, and they're very keen on this. Just because I have such a close, you know, it's not like I have to deal with people I don't know. They have distribution through A.D.A. and they have Atlantic's publicity department. It's an independent with a bit more of a bite.

**B:** So you don't anticipate any problems with the new one coming out?

**O:** No. Finally. I'm 99.9% sure, but man, that tenth of a percent...

**B:** I remember seeing you with the whole KMFDM thing not too long ago. How did that all come together?

**O:** Well, I've known Sascha and Gunther and En Esch since the "Mind Is a Terrible Thing to Taste" tour. We've always remained totally friendly to each other. They were really nice on that tour. I'm pretty sure I've met them at different times throughout my drug addled life. When I was kind of in this quagmire between '95 and '96, '96-'97 actually, he just called me up when they were recording their last record, so I got called to do something. I was pretty demoralized, and I hadn't recorded with them, so I was quite nervous. I wasn't happy with my performance. So then they called back and asked me if I wanted to come on this tour, and I said sure. It was a really organized tour. One thing I'll give to...one of many things I'll give to KMFDM is that their tours are extremely professional. They really look after all the people that are with them. And that's why the people that work with them stay with them. I was totally impressed, and I had a really good time. I traveled with some really good people, went to a lot of museums, and did some different things than I would have normally done. So it was cool. In May I went up and recorded two more songs for the new record which turned out a lot better than I think "Torture" did.

**B:** Really? That's one of my favorite tracks on the album.

**O:** That's cool, thank you. It's just that I...well, from my perspective, it's just my performance, not the song. I think the song is really cool, but my performance...I was really insecure, and so the confidence...well, I can hear it. Maybe if I hadn't told you that, then I could get away with it, but I was just being honest. I guess that's just the way I am with people. You know, once you get to know someone, you can pull your pants down without feeling like you have the smallest dick in the room.

**B:** So you're definitely going to be on their next album.

**O:** Yeah.

**B:** Is there a schedule for that?

**O:** I think it's coming out in September. It's done already. I talked to Tim a week ago, and he said that they were just sequenc-

ing it.

**B:** Wow. They work really fast.

**O:** Well, they work really fucking hard. Tim, I mean, I've seen him. He's a complete workaholic. He reminds me of Dwayne. And Sascha is the same. He's a fucking workaholic. So they wrote a lot of songs. And they spent a lot of time in the studio.

**B:** Are there going to be any more guests on the album?

**O:** I don't know about that. I think Tim is singing a lot more. I just kind of went up and spent three days with them. Three days is not a good place to be having a perspective on the whole.

**B:** I noticed that a new tribute compilation has come out for Skinny Puppy not too long ago.

**O:** (groans)

**B:** I was wondering what your thoughts were on that.

**O:** Ok. A: I haven't heard it. They haven't sent me a copy yet. I think my manager talked to them and I heard that they misspelled "Worlock", which is kind of funny. I heard they called me Nick Cave, or Nick Ogre, I should say. That's kind of funny. Maybe I should start calling myself Nick Ogre. I think it was a sloppy hack job, basically. I haven't even heard it and I am saying this. Have you heard it?

**B:** No, I've kind of stayed away from it because I've heard so many bad reviews.

**O:** Ok, well please correct me if I am wrong and tell me I'm an asshole, but without hearing it I think it was rushed. I think it was just slopped together and thrown out there. I think the thing to look forward to, which I'm looking forward to, from some of the people involved, and I'm not trying to plug myself because Martin and I remixed "Smoother Hope", actually we re-wrote "Smoother Hope" because the tapes are gone. Is the Nettwerk remix record. Autechre is on it. Rhys did a remix of Worlock, which I hear is amazing. KMFDM is doing a remix, who else...I can't remember who else, but there's some interesting people on that record. I think that's the one to kind of...as far as any kind of a tribute record goes. Which is kind of odd. The thing about the Cleopatra record is that they asked me if I wanted to be involved. Pay tribute to myself! Which I found is the ultimate form of nepotism. I guess! It's like

"Hey, I did such a great job! Here we go! This is my version of 'Brap!'".

**B:** What ties, if any, do you have to this stuff, they keep coming out with things like the Back and Forth three and four. Are you involved in any of that?

**O:** No. I left the band. They let me see the multimedia part of it, which is what I was mostly interested in. That's a cool thing and they did a good job with that. I have a really good relationship with Nettwerk now. I assume, I guess, because cEVIN doesn't really... whenever something comes up for Skinny Puppy, for example, to my knowledge, like my lawyer called me and it's just a minor thing, and he gave me information about a Ford print ad for Ford Escort where this dog gets into a car and puts in this tape and the tape is blank "some band name with a dog in it", so they wanted to use that as a print ad. So I called everybody. I called Dwayne's family, I called cEVIN, he was in the process of moving down here, so we missed out on the opportunity to say yes or no, but that isn't reciprocated. So, I think there's some kind of a new thing out right now? I wasn't even told about it. But I think cEVIN's logic is that I quit the band in '95, so now he is the band. I think that's how it goes.

**B:** It's just that I see these albums with unreleased tracks on them, and I notice that they have no vocals on them. It seems that he keeps digging out these things and none of them have anything with you. I was wondering if you had any ties to any of that stuff at all.

**O:** No. I think it's interesting too that he called that track "Melt", but I think if you invert the "M", you have Welt. I think that we tended to communicate like that for a long time. I think that's changing. He's emailed me a few times, we talked on the phone. We met at Genesis P. Orridge's birthday party. I think he's gone through a lot of sobering, maybe, experiences that have changed his perception on things. But as far as Skinny Puppy goes, I have nothing to do with any of that stuff.

**B:** Thanks a lot for the interview.

**O:** Take it easy.



**Ben:** We'll start with the name *Snog*. Where did that originate from?

**David:** Well, it's kind of a stupid name, you see? In the beginning, many, many moons ago, we didn't want to have one of those serious-like names, you know? We were all just kinda buddies, just jivin' around. We didn't want one of those... monolithic names like *The Cure*, or *The Cult* or *The Churn*, or any of these kind of "big things". We wanted "little things". *Snog* is an English slang word. It means kinda... adolescent necking... in the back of cars, you know? Groping and things like these. It's kind of little, and gorty(?), and adolescent. That was kind of what we wanted. We had a bunch of other possibilities to choose from which were even more stupid. Like "*Hitler's Other Testicle*", but no one was into that one. You know *Hitler* had only one testicle. That's what they say.

**B:** Really... I didn't know that.

**D:** Yeah, well I thought the band should be called "*Hitler's Other Testicle*".

**B:** And they didn't agree with that?

**D:** Naw, no one agreed with that at all.

**B:** So who's been in the band?


**D:** Well, there's been like this floating communal membership. And I guess I'm the chief "whip cracker". I've done a lot of work with *Pieter Bourke* over the years. Used to be in a band called *Eden* in Australia. And he's done a bit of work with *Dead Can Dance*. I did a lot of stuff with a guy called *Tim McGriffe*. And a woman named *Julia Bourke* was involved as well. I've worked with a lot of other people. And some guitar players, singers, and other musical types 'cause I'm not very musical. I need music types to add a bit of music to my rambling, groaning nonsense.

**B:** Who's on the new album?

**D:** Well, there's me, there's *Pieter Bourke*, there's *Francoiz Tetaz*, kinda chips in with some production ideas. Tells me when I'm out of tune and stuff. Some guitar players.

**B:** How do you hook up with all of these people? How do you find all of these different musicians and such?

**D:** Well, it normally begins with me buying them lunch, you know? That's fairly kind of normal. Naw, they're just people that I know. You know, Melbourne's a big city.



## David Thrussell of **SNOG**, interviewed by Ben Arp

I live in Melbourne, Australia. It's quite a big city. There's three million people living there. It's fairly normal in cities with this kind of music scene for everyone to kinda know each other. I met them during the general course of these kinds of activities.

**B:** Let's talk about the new album. Is that a world-wide release, or is that only here in the United States?

**D:** Well, it'll be out in the U.S. this week or next week. It's been out in Australia for a couple of months, and it's going to come out in Europe later in the year.

**B:** It sounds like it's pretty much a different sound for you guys.

**D:** Well, yes, and no. You know the last *Snog* album... the last proper album was called *De-valued Customer*. It started with this heavy dance-electronic dance thing going on. But by about half way through the slow dark, moaning tinged with a bit of a dark country. A bit of *Johnny Cash*, or something like that. That was *De-valued Customer*. That was three and a half years ago that we put out that record. The new record is a progressing along one of the kind of "facets" of *De-valued Customer* that I was really interested in which was the slow, dark, kind of "songwriter". I have crap lyrics. I've been listening to a lot of people who have got a lot of really good lyrics. A lot of mid

'60's to early '70's, kinda era *Johnny Cash*. It's fantastic, really great lyrics. Lots of good social observations and wry, ironic humor. I'm a big fan of this guy called *Lee Hazlewood* who did a lot of stuff like that. There's other things that I've been listening to as well. I'm a big fan of that band *The Swans*. They're kinda like *Johnny Cash*, but with more makeup, you know? They're really good. The new album, well, it's different, but it's not that different. There's more of a focus, I guess... what I wanted to do was really focus on the songs. Make the song the most obvious and important thing. By that I mean the lyrics and the tune. So we kinda started off with the lyrics for every song. The lyrics came first and then we built the music around the lyrics. I wanted to have real precise songs, you know? No longer than absolutely had to be. Just straight into the song, get into the heart of the song, and then you're outta there.

**B:** Did you write all the lyrics for this album?

**D:** I did. You can blame me personally.

**B:** How much input did you have in the music?

**D:** Well, a lot. Like I said, I'm "chief whip cracker" and I'm always there complaining saying "No, no, no. Do it like this". Everyone's always getting cheezed off with me, but that's just the way

it goes.

**B:** How long did it take to put this album together?

**D:** You'd be frightened to hear that we spent almost a year on this record. Yeah... we're pretty kind of remedial. We take a long time to do things. We spend a lot of time getting the right kind of drum beat, the right kind of sound, or part, or whatever. A lot of the tracks on this album have gone through a lot of different incarnations. A track like "*The Plore Song*", we worked on like five different drum beats for that song until we got just the right one we wanted. For that song, I really wanted something slow, plodding, deliberate, kinda heavy with a bass thing in it, but not a real kind of bass line. Just one or two notes. Something really kind of slow, but kind of hard. Something kind of like, I don't know if you know *Pink Floyd's* "*Another Brick in the Wall Part II*", you know? That has a real slow but real deliberate beat. I really wanted something like that. So we worked out like four or five different beats. That took a while, and you listen to it and you sing the lyrics over the top of the music, and you decide that that's not working. So you ditch that and a little while after you try again, and then that doesn't quite work and you ditch that, and you try again until you get something that you think is just right. That can take a while.

**B:** When you write lyrics in general, is there some kind of message you're trying to get across? It seems that everything has some sort of social commentary to it.

**D:** Well, yeah, I really do believe in this highly idealistic post-hippie notion that songs... it's good when they communicate something. I'm into this communication idea. Right now in 1998, you know how they say, "Everyone's talking, but no one is saying anything". I'm real keen on this down to earth, simple, communication thing. Saying a few simple ideas about our predicament right now in 1998, and not trying to dress it up with too much flairy people's poet type of stuff. Just making it real obvious and deliberate. Trying to communicate some simple, but forgotten ideas. Everyone's been a bit confused, and a bit distracted, and have forgotten. Things that I'm really interested in is this concept of slavery. I think that people generally believe that slavery was kind of ironed out, or that it disappeared a couple of hundred years ago. But I think that's not really true. I think the nature of slavery just kind of disappeared. I think that the slave masters realized that it would be better for their profit margins if the slaves administered



and housed themselves. So they sent the slaves out. They let the slaves look out after themselves. I mean, it's really very, very true. We still live, most of us, in a condition of some kind of slavery. Most people work and work and work and the make just enough money to feed themselves, pay off the mortgage on their house, their rent, or whatever. And have a little bit left over for a bit of entertainment, and a bit of distraction. Then all of a sudden they got nothing left. And then they go back to work again. That's really a form of slavery. And when you have such a highly controlled information flow in society, this really controls what people think. It can be really quite frightening at times. I remember a couple of years ago I had quite a frightening experience. This is years ago. I got invited to that preview of that film *JFK*, you know, the Oliver Stone film. I've always been interested in the JFK assassination since I was a kid. I'd read heaps of books about it. So I got invited to this film and I thought "This is going to be a piece of crap! It's going to be some Hollywood movie about what a great guy he was." But I went along anyway. I was kind of interested. As it turns out, I couldn't believe what a good film it was. Historically, that film was very, very accurate. Much more accurate than any documentary I had ever seen. The dialogue was taken from court records, transcripts, interviews, and these kinds of things. Incredibly accurate. I was lucky enough to have gone to this preview a couple of weeks before it came out. In the weeks following that, I bumped into people in the street and talked to people, and people were saying, oh, you know, "What have you been doing?" I was very impressed by this film so I told people "Well, I saw this great film called *JFK*. You've really got to go see it." And at the time there was a huge media blitz about what a historically inaccurate film it was. I was kind of frightened by that film, you know? I was talking to all these people on the street and every single one of them said "No, I'm not going to see that film because I have a feeling it's going to be historically inaccurate." And I thought "Oh my god, is that you I'm talking to or is that the t.v. set I'm talking to?" Really, everyone that I had talked to had exactly the same opinion and it was the opinion that they were pushing on the television and in the newspapers, you know? So these things are incredibly powerful. And that's one reason that I don't have a television set in my house. Not for the last seven or eight years. I've been without television completely now because it's so gut-wrenchingly horrible. You know, one lie after another. I can't

"We still live, most of us, in a condition of some kind of slavery."

stand it. It makes me physically ill. So, I try to avoid all that crap as much as I can. Well, that was a long wind of that!

**B:** Do you ever play live as Snog?

**D:** Yeah, we play live in Australia quite a bit. It's a reasonably easy for us to stay organized type of show. They tend to work out kind of well, and everyone dances around and goes crazy, and it's all reasonably good. I do another thing called *Black Lung*, which is kind of my wacky kind of side project.

**B:** Yeah, I wanted to talk about that for a bit if you had any time.

**D:** Yeah, well, I guess outside Australia I play more *Black Lung* shows. The reason for that I guess it's because it's kind of easier. It's just me and a whole bunch of silly electronic gadgets. So it's kinda easier, more organized. In fact, I just finished a *Black Lung* European tour. I played a bunch of shows in Italy, Holland, Belgium, Germany, and France... and you know, the *Black Lung* records are pretty popular in Europe, and it all works out pretty well.

**B:** So *Black Lung* is just you?

**D:** Yeah, it's just me and some dumb, stupid technology stuff.

**B:** What made you want to do that kind of project?

**D:** It was a different kind of scene, you know? With *Snog*, as I said, I was very interested with the deliberate combination of this cold, hard, electronic thing combined with this warm human songwriter thing. *Black Lung* is a different thing all together. Kind of like my little audio experiment. What I normally do... I have a very different way of writing the *Black Lung* stuff as compared with the *Snog* material. *Black Lung* is kind of like a spontaneous... I hate to use all of these art school kind of words... but it's kind of like a spontaneous, experimental thing. That sounds kind of frightening doesn't it! But normally what I do with a *Black Lung* track is that I start off with a couple of hundred sounds that I think sound good, and I just glue them all together, like a collage, or something. Certain ones work and others don't and I get rid of the ones that I don't think work, and I just use the ones

that do work. Then I "mount" the sound and the tracks just kind of occur. It's a totally different way compared to *Snog*. *Snog*'s kind of more deliberate and more organized, and has more of a deliberate structure in songwriting. *Black Lung* can be actually a bit of a craziness, and that's fine. Often what I do with *Black Lung* tracks is that I keep working on whatever tracks I happen to be working on and I keep adding new things and changing things and doing whatever until all of my samplers and computers and keyboards are all full. And then I keep putting versions on down to DAT. And then at some stage, what happens is all the computers and samples just completely crash and go haywire, and then that's when I usually decide to finish the track.

**B:** Ok, well, before we wrap things up, I wanted to talk a bit about *Soma* as well.

**D:** Sure! Shoot!

**B:** *Soma* is way different from everything else too. What's the motivation there?

**D:** I must be some kind of split personality Sybil kind of person. I mean, what the hell is going on here?! Yeah, well, there's these different kinds of things I want to do and work with different people on them and we do different things. We have different ways of doing them and different kinds of boundaries and different places that we start from. *Soma* is a whole different mix of things that we're kind of interested in that we don't touch on so much in *Snog* and *Black Lung*. We do a bit, I guess especially in *Snog*. *Soma*... it's different. It's an instrumental thing. I guess when we work on that, we're hugely influenced by this soundtrack thing, the spaghetti western thing I've always really liked. We touch upon bits of dub music, and bits of ambient music, and soundscapes kinds of things. All sorts of stuff. In it's own way, *Soma* is very different from *Black Lung* because we try to work with a very deliberate kind of structure. Very precise song structures, and progressions, and developments in the tracks. Something that I think is kind of lacking in electronic music at the moment. This idea that the song is a journey that takes you somewhere, it doesn't just kind of start up and wobble along for five or six min-

utes, and then just kind finishes. That can be good sometimes, but sometimes it can be very boring.

**B:** Is there anything you want to add before we go?

**D:** Well, I guess everyone do your best and have a good time, you know? Eat some good food, read a good book every now and then, and turn off the t.v. that's always a good idea. Hell, throw the thing out! You don't need it. It's a waste of time. Throw the t.v. out. I also advocate the violent overthrow of the government. Um... just generally people having a good time.

**B:** What's your next plan for when you go back to Australia?

**D:** Well, right now, there's another *Snog* single coming out. This will be the third single being released off of it in Australia. The first single was called "Hooray", the second single was called "Make the Little Flowers Grow", the third single is a track called "The Ballad" which is in fact a ballad. That's just a warning to anyone out there who thinks that we're joking, but we're deadly serious about it. It's actually a ballad.

**B:** Any other projects in the works?

**D:** Well, I just put out another *Black Lung* album in Europe. Yeah, you know, I've got a whole bunch of stuff to do when I get back to Australia. I might be going back to Europe to do some more shows. Now, where are you?

**B:** I am in Davis, California, which is about an hour away from San Francisco.

**D:** What do people do in Davis? What do people do for kicks?

**B:** Leave. Go somewhere else.

**D:** Really? (laughter) Wow, you can say that about most of Australia!

**B:** It's just a small college town, so people head off to San Francisco and stuff like that.

**D:** Cool!

**B:** Well, thank you very much for the interview.

**D:** Thank you! And keep smiling!

11/11/11



# Ah Cama-Soltz

Interviewed by Erich Zann

I was introduced to the ritualist industrial sounds of Ah Cama-Soltz through the *Anti-Hology* compilation... Totally amazed, I did some internet research and found the web page of Herman Klapholz, the Belgian behind ACS and punctuation fanatic. A small amount of email correspondence ensued, and this is the result. Ah Cama-Soltz has released a 10" on Spectre, an LP on his own label, and recently a full length CD on Hands.

Erich Zann: You were fairly involved with the *Hybrids* for a time.

ACS: Yes, back in 1992!

EZ: What exactly was your involvement with that project, and on which *Hybrids* releases can your talent be heard?

ACS: Like every *Hybrids* CD is a project, the musicians just take part to for a certain period! Mostly, I was completely involved in the making of *Hybrids* tracks. But like the *Aquarium* CD, my first project: I just delivered the synth structures. We gave the best of ourselves and the finishing touch (the final mix) was done by the *Hybrids*!

My contribution to the following CD's:

*Soundtrack for the Aquarias of the Antwerp Zoo* compilation: split with Vidna Obmana (Antwerp Zoo) CD

*Twilight Earth* compilation on Timebase with "Orca" (TIMEBASE) CD

*Soundtrack for the Aquarias* full length cd by *Hybrids* (DAFT) CD  
*The Atavistic Fetish* (3rd art) CD  
*The Rhythm of the Ritual* (Chamel music) CD

*The Ritual of the Rave* (DAFT) CD

*Musical Coffeshops*: compilation with "Call of the Touareg" (Dreamtime) CD  
"Ein Phallischer Gott" single (ANT-ZEN)

*Dreamscapes from a Darkside* (DAFT) CD

EZ: Wow, I didn't know you were still doing stuff with them... I was under the impression that you had only worked with them on the *Aquarium* project, but I just now looked at my copy of *The Rhythm of the Ritual* and sure enough, there you are.

ACS: After "dreamscapes..." My contribution stopped.....

EZ: Have you performed live with them?

ACS: Yes indeed we performed live.....For example in the Antwerp zoo (aquarium - perfor-

mance....) In Germany, Netherlands, France, Belgium)

EZ: I've heard about this aquarium performance, but don't really know any details. Could you explain what it was and how the *Hybrids* came to be commissioned for this unusual show?

ACS: The Zoo - for its 150 years existence - asked the *Hybrids* to do a special release on CD, the only one- The CD was a mixture of water, fishes (dolphins), deep drones and special effects..... very ambient of texture. I delivered the drone synths and Sandy of the *Hybrids* mixed it with his own material. The original Antwerp zoo CD was a split with Vidna Obmana.

EZ: Your first CD, "Epithaphe", was full of noisy beats, which for me was unexpected after hearing previous work. Did this seem to you to be a natural progression, or was it possibly inspired by other European industrialists? I know that you did at least one show with Winterkalte....

ACS: Look, each of us seek for his own way..... It's a constant evolution.....I began making ambient/ritual based music, but I knew that I had to evolve.....Your ears are always open !!!!!!! Different elements are always welcome and after a while they make part of your musical piece..... I know that the industrial music in Europe is different from the one they make in the US, .....but in the overall, you always have to pay attention to different styles..... pay attention to "the first circle of hell" and "la peste".....

EZ: It seems like you aren't looking for a particular sound for your music, then, but rather just going with how you feel and taking whatever comes out. More like seeing what you can do, and ex-

perimenting with whatever happens your way and changing your sound rather than trying to achieve some ultimate goal.

ACS: It's not always easy to fulfill your goal..... but I know, in a certain way, what direction I choose.....

But nevertheless accidents are also to happen..... always interesting..... Like I already said, .....I listen to different kinds of music ..... but in the meantime you evolve.....and you know what sort of music you want to do.....It has also to do with moods - the interaction - music, moods, .....At one specific point or time.....you act in this way.....or even the other way around.....!!!!!!

EZ: Do you perform live often? How are you received at shows?

ACS: It's not often!!!!!! sometimes 3 or 4 times a year.....It doesn't have to be much .....!!!! But in mostly occasions they accept my industrial mix of different styles !!

EZ: Where and with whom was your best show?

ACS: !!!!!!! enjoyed playing with (apart) Winterkalte, PAL, etc.....in Germany. (Nurnberg, Leipzig, Rostock, Halle, Plauen)

EZ: What is your connection with *Ant-Zen* Records and how did you come to be on the *Anti-Hology* compilation?

ACS: Stefan from Ant-zen asked me for a track for a compilation that he planned to release : *40 Wings* vinyl comp.....he really liked it, my ACS track ! .....and probably that is the reason why he put this same version on the 5th Ant-zen anniversary comp. (track : "The Howl of the Werewolf")

EZ: Have you gotten any sort of

big response after being included on that comp?

ACS: Until now I just did - personally - these comps, *40 Wings* and again *Anti-Hology*, you get the most response from a full length recorded CD or whatever..... And in the case of Ant-zen, people liked the track, but it's still one of the many (which are on Ant-zen's compilations).

EZ: You were also part of the "10x100" series on Spectre Records. Explain this odd project and how you got involved. Who does the artwork?

ACS: Simple : this guy from Spectre - Tom Kloeck - is one of my good friends ! Among friends, we spoke a lot about music, releases..... and he wanted to release something special : So after his magazine *Audioview* he began to release his 10 x 10" (10 artists x 100 ten inch) And I had the opportunity to be the first !!! Regarding the layout : Tom did it..... In a short while he will release his third one.....

EZ: You were the first, Aube was the second.... any hints on what the third will be?

ACS: Yes, German cabaret music..... No.....one hint : they already had some stuff on Ant-zen.....

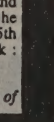
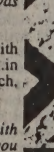
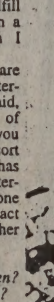
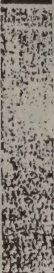
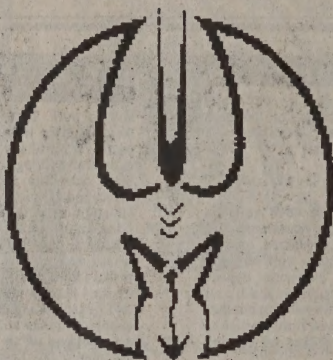
EZ: Is all of your music inspired by supernatural themes? What's your opinion of occultism? Since you were involved in the *Hybrids* I can more or less assume you find no solace in religion....

ACS: Let's say that I'm desperately (exaggerated, maybe...) interested in the past, present and the future, or is it a combination of the three????? I like the darkside of (in)humanity.....I'm a sort of voyeur..... Curious too..... and I try to translate these personal feelings into music ! Occultism, etc.....are one of the aspects.....

EZ: Your web page is just loaded with supernatural references and strangeness: witches, bats, vampires, magic, etc., which I suppose is why I asked this question in the first place. Do you feel that such imagery is important in the atmospheres present in the music?

ACS: I'm interested in the dark side of humanity: past, present and future ingredients make the atmosphere in my records, in my site, and I find putting graphics to the web, an important aspect... With graphics you try to explain what sometimes you want express through your music! (and the funniest part is the double meaning of it all - !)

EZ: Do you plan on releasing





# THE ART ENSEMBLE OF CHICAGO: 33 YEARS

by James Dewey

33 years ago, the Art Ensemble of Chicago rose from a collection of musicians known as the Association for the Advancement of Creative Musicians, which was largely founded and led by pianist/composer Muhal Richard Abrams. The group eventually evolved from the Roscoe Mitchell Art Ensemble to the Art Ensemble of Chicago (a sign painter added the "of Chicago"), and consisted of Roscoe Mitchell (saxophones, woodwinds, clarinets, percussion), Lester Bowie (trumpet, flugel horn), Malachi Favors (bass, banjo, cyther, percussion), Joseph Jarman (saxophones, woodwinds, clarinet, piano, harpsichord, percussion), with the later addition of Don Moye (drums, percussion). This pioneering group in creative jazz brought their music to the 9th Annual Eddie Moore Jazz Festival (presented by Jazz In Flight, and held at Yoshi's jazz club in Oakland), from August 13th to the 16th.

Tickets were rather expensive for every night of the festival (the performers including the John Santos Machete Ensemble, the Andrew Cyrille Trio, and a duo between Lester Bowie and drummer Jack DeJohnette), so I only attended the first night the Art Ensemble played. Nevertheless, I witnessed a truly amazing show. The Art Ensemble did not perform as a quintet, but rather as a trio, which resulted in slightly more silence but did not detract at all from the experience. Joseph Jarman separated from the Art Ensemble awhile back due to his devotion as a Buddhist priest, and unfortunately Malachi Favors was absent too. It seems he was hospitalized two days before they were to perform (Lester Bowie joked that Favors would rather not disclose why he was in the hospital, then later said that they were going to change their name to the Pace-makers). My disappointment did not last more than a few seconds as the Art Ensemble began their first set.

The entire stage was covered in percussion instruments, from Don Moye's drum set, gongs, and bells to Roscoe Mitchell's setup of woodblocks, chimes, and many "little instruments" attached to metal racks. Mitchell's use of these small instruments dates back to when his quartet's first drummer, Philip Wilson, left the group and thus created the need for this



array of percussion. Lester Bowie stood in the foreground in his white lab coat, with Don Moye on the right (his face fully painted), and Roscoe Mitchell, wearing a plain suit, on the left. Both of the Art Ensemble's sets were lengthy single compositions, and the first started as many of their songs do, with a slow collage of sounds, using gongs, bells, and other "little instruments". Soon this "musical painting" was accompanied by Mitchell playing a simple melancholic tune on various woodwinds and Lester Bowie plaintively crying, wheezing and wailing through his trumpet. The sounds eventually became more aggressive with Don Moye's intense drum solo and further attacks by Lester Bowie on the trumpet. Roscoe Mitchell picked up his saxophone only a few times during this set, and focused his attention to the job of accenting the other musicians' work with light percussion. During the most silent parts, while Moye was making his way from the congas back to the drum set, he bumped into several of the bells and chimes creating an accidental but fitting contribution on percussion. The set journeyed back and forth between quiet and furious parts, and wound to a close slightly over an hour later.

Although I was thoroughly satisfied with their performance, I felt there was something slightly missing from it; most likely they were a bit lost without Malachi Favors on the bass. The second set, however, was much more incredible and mesmerizing than the first. There was something about this set, maybe the sequence in which they placed spatial and frenzied moments, that created somewhat of a dreamlike atmosphere. Don Moye amazed me once again with intricate rhythms on the congas, both slow and frenetic drum solos, and excellent percussion interplay with Roscoe Mitchell. As before,

Lester Bowie seemed to be the musical leader, interjecting with wails and moans on the trumpet. His position in the group is somewhat of the singer, or poetry reader, although he sings with his instrument. Another pleasant feature of the second set was Roscoe Mitchell's saxophone work. He conversed more effectively with Bowie using his saxophone than he could with his "little instruments", and definitely stood out on his own with an incredible solo, in which he rephrased the same melody again and again in a slightly different manner each time, and then launched into a harsh, squealing improvisation. About three-quarters through the performance came the most dreamlike part, in which Roscoe returned to percussion and set off a number of alarm clocks, to which an audience member exclaimed "Wake up!". Soon after, both Mitchell and Moye journeyed over to the large gongs that were assembled and began hammering away, producing a solid wall of metallic cacophony that certainly was the noisiest, sonically intense moment in the performance. Closing the night was a triumphant tune played in unison by Mitchell on saxophone, Bowie on trumpet, and Moye on the drums.

As one might be able to tell, the second set was much more memorable to me than the first, since it was segregated into various parts that were all very different, whereas the first was a bit aimless in comparison. After the performance, Moye stayed to be interviewed by a KPFA DJ (the whole show was broadcast live on 94.1 FM) but it didn't look like anyone would be able to talk to him nor the remainder of the Art Ensemble, so I decided to leave, still with a dazzled grin on my face. I had never really witnessed something like that before, seeing the sounds being created as they

were on record two decades before I was born. It seemed very ancient to me, but at the same time their music sounded just as revolutionary as it was in the 60's. If anyone interested in free jazz ever gets the chance to see the Art Ensemble of Chicago, they should not hesitate to do so.

I think I've babbled long enough about the performance; now for some brief historical information and recommendations. The Art Ensemble of Chicago was officially formed as a quartet by Bowie, Favors, Jarman and Mitchell in the mid-60's, after each member had already released albums on such labels as Delmark and Nessa. Mitchell's *Old Quarter* and *Sound* LPs, as well as Bowie's *Numbers 1&2* and Jarman's *Sung For* albums are all excellent examples of their productivity during that time. The Art Ensemble moved to Paris in 1969, looking for a drummer to complete the group. Don Moye (who was traveling around Europe with several Detroit musicians) was added to the lineup shortly after, and he first recorded with them on the *Les Stances A Sophie* film soundtrack in 1971. The Art Ensemble was one of the two major groups that emerged from the AACM, the other being the Creative Construction Company (Braxton, Jenkins, Smith, McCall). However, the CCC only lasted several months in Europe for a variety of reasons, including the fact that their music (often labeled as being heavily influenced by European art music) was not as widely accepted and respected as that of the Art Ensemble. The Art Ensemble's work was described as "Great Black Music" and hailed for its cultural richness (Moye, Jarman, and Favors all wore face paint and African clothing during performances and their use of percussion brought somewhat of an international feel to the music).

This success led to immense numbers of albums in the early 70's, however many of these recordings are not available today. Among the albums I feel are most notable are *People In Sorrow* (Nessa, 1969), a slow, percussive, quiet piece with an ethereal atmosphere, *Phase One* (Prestige, 1971), the Art Ensemble of Chicago with Fontella Bass (Prestige, 1972), *Bap-Tizum* (Atlantic, 1972), which was recorded at the Ann Arbor Blues and Jazz Fest, *Live At Mandel Hall* (Delmark, 1972), a double LP which I believe was released on



# KDVS 90.3 FM Fall 1998 Program Grid

<http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	DJ Nix Styles "Dis Dic" <b>HIP HOP / JUNGLE</b>	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" <b>ECLECTIC</b>	K.B., Jinx, Agent 69 - "The Bottom Line" <b>HIP HOP/TECHNO</b> alternating with Sal Monella and E. Coli - "Punk Rock from Ground Zero" <b>PUNK</b>
2:00AM	Thomas Ford "Faster than the Speed of Stupidity" PUNK/INDIE/INSTRUMENTAL/ ROCKABILLY/SWEDISH PSYCHOBILLY	Timothy and Glitch "Electric Plastic Cogwheel Hour" <b>INDUSTRIAL</b>	"The Bottom Line" continued alternating with Big Will "Subliminal Criminal" <b>HIPHOP</b>
4:00AM	Ray Jensen "Mumbling in My Sleep" <b>BLUES / ROCK</b>	Tony Nunes - "Early Bird Breakfast Music Special" <b>INDIE/ROCK/JAZZ</b>	Mr. Wagman's Neighborhood "Where morning becomes eclectic" <b>ECLECTIC / FOLK</b>
6:00AM	The Evil Spider "Wake Up and Die" <b>ROCK/INDIE ROCK/PUNK/HC/ LAME STUFF</b>	Bill and Scot "The Morning Show" <b>ROCK/PUNK/TALK/ECLECTIC</b>	
8:30AM	<b>The PM Show</b>	<b>MAKING CONTACT</b>	<b>WE'RE SCIENCE</b>
9:30AM	DJ Zero "Approaching Ground Zero" <b>ELECTRONIC</b>	Sean P. Syrup "Monomaniacal Road Stop Dance Party" <b>GARAGE / ROCKABILLY</b>	<b>LATINO USA</b>
Noon	Dave "INTERNATIONAN" ANARCHO/CRUST/PEACE PUNK/ GRINDHC	Hibachi Medulla "Full Spectrum Classical" <b>CLASSICAL/MODERN COMP</b>	TBA
2:30PM	DJ Porta Irie "The Reggae Roots Session" <b>REGGAE</b>	Genevieve and Glen "Coenzyme Q10" <b>ROCK/JAZZ/BLUEGRASS/ ECLECTIC</b>	Celeste "The Sonic Satellite" <b>REGGAE/SKA/ DANCEHALL</b>
4:30PM	<b>Pacifica News</b>	<b>Pacifica News</b>	<b>Pacifica News</b>
5:00PM	Better Live than Dead alternating w/ Printed Matter on the Air	An Astrological Point of View	Open Mornings
6:00PM	Todd Ulrick "Hometown Atrocities" <b>SURF / PUNK / HARDCORE / ROCK / NO FUN</b>	<b>RADIO THEATER</b> DJ TAO "The Insomniac Breakbeat Show" <b>HIP HOP / DRUM&amp;BASS / TRIP HOP/ FUNKY BREAKS / JUNGLE</b>	Ben Arp "Otis, Plug It In (rmx)" <b>INDUSTRIAL/ POWERNOISE</b>
8:00PM	Erich Zann "Cthonic Ritual" <b>SHOGGOTHS</b>	Justin "All That v.2 'Retard Years'" <b>ROCK / PUNK</b>	<b>ADORE TALK</b>
9:30PM			Sultana Swank "Sultana's Skabaret" <b>SKA / ROCKSTEADY</b>
10:00PM	dr. XeNo "Tek IndUced EuPHoria" <b>ELECTRONIC</b>	Timothy L. Harbison "Seri / Instru door" <b>SOUL / PSYCH</b>	Riff-Raff "Sound Bombing Radio (Vib-Rific Tunes)" <b>HIP-HOP</b>



# Request Line: (530) 752-2777

THURSDAY	FRIDAY	SATURDAY	SUNDAY
brian "sound" <b>ELECTRONIC/EXPERIMENTAL</b>	DJ Sakura "Sakura-Core" <b>ROCK/HC/PEACEPUNK/NO WAVE/EMOCORE</b>	<b>The Pirate and the AOD "Pokey in the Bobo" PUNK / HARDCORE / METAL</b>	Punk Roge "NEONATE - Newlife" <b>PUNK/HARDCORE/METAL/ EMO/CRUST/OI</b>
Steve "Pure Fluff" <b>ROCK/PUNK</b>	Sara "Afterthoughts" <b>MODERN COMP/CLASSICAL/ SPOKEN WORD</b>	Jake & Dan "Still Thinkin Hip Hop" <b>HIP HOP/JAZZ/JUNGLE</b>	Soundwave AKA the Milk-crate Bandit "Hip Hop Wreck Center" <b>HIP HOP</b>
Tim "Heart of Gold" <b>FOLK</b>	DJ Bryan "Dialectic hour" <b>ECLECTIC</b>	Martha Noble "Reflections" <b>GOSPEL/ECLECTIC</b>	Allano Murphy / Bobby Henderson "Songs of Praise Gospel" <b>GOSPEL</b>
<del>THE MOUNTAIN BOYS</del>	<del>Mo &amp; Mario alternating with 11%</del>	Ronan O'Gorman "Jazz in Orbit" <b>JAZZ</b>	Bernard Benson "In Focus and Perspective" <b>PUBLIC AFFAIRS</b>
DJ Parlay "Why Davis Loves Hip- Hop?" <b>HIP HOP/JAZZ/REGGAE</b>	Novena "Latin Eclectic" <b>LATIN/REGGAE/SKA</b>	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" <b>FOLK</b>	Gary Sayin alt. w/ Rich Blackmar alt. w/ Mindy Steuer "Island Radio Cafe" <b>REGGAE/JAZZ/ SKA/ECLECTIC/HAWAIIAN</b>
Big Ash "Big Ash's Bowl O' Chili" <b>BLUES / SOUL</b>	Zma "I Don't Know What I'm Doing" <b>INDUSTRIAL/EXPERIMENTAL</b>	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" <b>LATINO</b>	Damany Fisher and Alex Heien "No Room For Squares" <b>STRAIGHT AHEAD/LATIN JAZZ</b>
"Säatekin Sükläakuaretettua Päskää" <b>PUNK / HARDCORE / OTHER</b> <b>Pacifica News</b> Speaking in Tongues	Johnny Zhivago "Picnic Player Gas & Electric" <b>INDIEPOP/EASYLISTENING</b> <b>Pacifica News</b> Planet Light alternating with The Voice of the	Gil Medovoy "Crossing Continents" <b>WORLD</b>	Brian Faulkner "Nothing Exceeds Like Excess" <b>NOISE / ROCK / NOISY ROCK</b>
Danae " <b>INDIE ROCK/ INDIE POP</b>	Holmes "Better Holmes and Gardens" <b>NOISE/BEATS/NOISY BEATS</b>	Basketball / TBA	J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) <b>BLUES</b>
Megan "Chicks & Cars" <b>ROCK 'N' ROLL</b>	James "Monolithic Reverberation" <b>FREE JAZZ/MODERN COMP/NOISE/IMPROV</b>	Robert Reeves "Vegas Swing Lounge" <b>JAZZ/SWING</b>	Timothy J. Matranga "Kicksville 29 B.C." <b>ROCK 'N' ROLL</b>
<b>NOVS TOP TEN</b>	"User Serviceable Radio Network" <b>OTHER</b> Jedi Fyete "Today's Aberration, Tomorrow's Fashion" <b>ROCK</b>	<b>JOE FRANK</b>	
<b>LIVE IN STUDIO A</b>			



# THE HERBY OLD DAYS PROGRAM SCHEDULE, FALL 1998

## MONDAY

12-2 AM

DJ Plush Nix  
"Dis Die"

There is no such thing as  
alternative hip hop

1-4 AM

Thomas Ford

"Faster than the Speed of  
Stupidity"  
punk - indie - instrumental -  
rockabilly - swedish  
psychedilly

4-6 AM

Ray Jensen

"Mumbling in My Sleep"  
Will play blues, R&B,  
blues-rock, rock; tend  
towards current & local &  
topical when I get more  
familiar.

6-8:30 AM

The Evil Spider

"Wake Up and Die"  
Cancer can't stop him; he  
only gets stronger. So with  
this in mind listen if you  
have to wake up early and  
do a mind numbing task.

8:30-9:30 AM

Public Affairs:

Patrick and Mark

"The PM Show"

News, current events,  
commentary

9:30 AM-12 PM

DJ Zero

"Approaching Ground  
Zero"

Techno/Drum&Bass/  
Industrial/Down Tempo/  
Misc. Electronic

12-2:30 PM

Dave

"INTERNATIONAN"  
Anarchy, Crust, Peace  
Punk, Grind, Hardcore!

2:30-4:30 PM

DJ Portia Irie

"The Ruggae Roots  
Session"

The best in reggae,  
rocksteady, ska, roots, and  
dancehall with a whole lot  
of dub.

4:30-5 PM

Pacifica News

5-6 PM

Public Affairs:  
Elisabeth Sherwin  
"Printed Matter on the Air"  
alternating with  
Don Dudley  
"Better Live Than Dead"

6-8 PM

Todd Unick

"Hometown Atrocities"  
Underground rock 'n' roll  
from surf to hardcore,  
mainly from '76 to the  
present, with an occasional  
primitive '60s tune thrown  
in. Show features new  
releases. It might be fun.

8-10 PM

Erich Zann

"Cthonic Ritual"  
The gibbering voices of  
demons promise absolute  
power. Draw the Elder  
Sign in the dirt at your feet  
and meditate on your  
answer.

10-12 AM

dr. XeNo

"Tek-IndUced EuPHoria"  
PLURry musiquE in the  
'Lectronic mind!

## TUESDAY

12-2 AM

Mick Mucus

"Mick Mucus' HC Party /  
The Chicken Years"  
The only radio show  
broadcast from a chicken  
coop.

2-4 AM

Timothy and Glitch

"Electric Plastic Cogwheel  
Hour"  
Eclectic industrial fire farts  
+ EBM.

4-6 AM

Tony Nunes

"Early Bird Breakfast  
Music Special"  
A variety of new and old  
sounds.

6-8:30 AM

Bill and Scot

"The Morning Show"  
Local pop rock and punk,  
some talk, other types of  
music.

8:30-9 AM

Public Affairs:

"Making Contact"

9-9:30 AM

Public Affairs:  
"Our Americas"

9:30 AM-12 PM

Sean P. Syrup

"Monomaniacal Roadstop  
Dance Party"  
Rock n roll with no shit.

12-2:30 PM

Hibachi Medulla

"Full Spectrum Classical"  
Classical/modern comp.

2:30-4:30 PM

Genevieve and Glen

"Coenzyme Q10"  
No one knows what it is,  
but it's good for you.

4:30-5 PM

Pacifica News

5-6 PM

Public Affairs:

Michael Mercury

"An Astrological Point of  
View"  
Call in for astrological  
advice.

6-7 PM

"KDVS Radio Theater"  
Original, locally produced  
radio dramas.

7-9 PM

DJ Tao

"Insomniac Breakbeat  
Show"  
This show is a representa-  
tion of urban breakbeat  
culture. Mostly drum&bass  
and hip-hop.

9-11 PM

Justin

"All That v.2 'Retard  
Years'"  
Punk, rock, uninteresting  
conversation, critique of  
modern day society.  
Whining about my classes,  
+ other junk.

11 PM-12 AM

Timothy J. Matanga

"Surf/Psych Hour"  
One week surf, one week  
psych, one week both, then  
return to surf.

## WEDNESDAY

12-3 AM

Sal Monella + E. Coli  
"Punk Rock From Ground  
Zero"

Orange county, or, skacore,  
more

alternating with  
K.B. Agent 69, and Jinx  
"The Bottom Line"  
"We are repeat offenders; I  
repeat we will offend again"  
- music - hip-hop coast to  
coast - techno - and  
whatever the fuck else we  
want to play.

3-6 AM

"The Bottom Line"  
continued  
The lie we had to go throu-  
with.  
alternating with  
Big Will  
"Subliminal Criminal"  
Playing reggae, hip-hop,  
funk, jazz, or electronic  
stuff, maybe some oldies...

6-8 AM

Bill Wagman

"Mr. Wagman's Neighbor-  
hood Where Morning  
Becomes Eclectic"  
Folk, country, rock, roots  
rock, and the occasional  
piece of cheese.

8:30-9 AM

Public Affairs:  
"We're Science"

9-9:30 AM

Public Affairs:  
"Latino USA"

9:30 AM-12 PM

TBA

12-2:30 PM

TBA

2:30-4:30 PM

Celeste

"The Sonic Satellite"  
An upbeat mix of dancehall  
reggae, latin, ska, and  
anything to get you  
groovin'. Not recommended  
for the humor impaired.

4:30-5 PM

Pacifica News

5-6 PM

Public Affairs:  
Bob Reed

"Open Hearings"

6-8 PM

Ben

"Øis, Plug It In (rms)"  
From crunchy powernoise  
to dance floor friendly

EBM, we cover it all

8-9 PM

"Aggie Talk"

Weekly UCD sports talk  
show: highlights, recap,  
player/coach interviews

9-10 PM

Sultana Swank

"Sultana's Skabaret"  
More ska and rocksteady,  
than you can shake a stick  
at. Name a wave; I play it.  
Corporate ska is dumb.  
Tune in for tickets and  
interviews with your  
favorite ska heartthrobs.

10 PM-12 AM

Riff Raff

"Sound Bombing Radio"  
Hosted by the inventor of  
lo-budget style hip-  
hop...live mixing and  
skatching here and there  
with guests local and afar.  
If you're looking for  
commercialism go to 103.5  
or 102. We don't have that  
wack shit here. This is a  
meeting of underground  
heads.

## THURSDAY

12-3 AM

brian

"sound"

electronic, experimental,  
etc...

3-6 AM

Steve

"Pure Fluff"  
rock - punk rock - bug  
music

6-8:30 AM

Tim

"Heart of Gold"  
Moving, honest songs from  
contemporary folk artists as  
well as some rock/pop and  
other good singer/  
songwriters.

8:30-9:30 AM

Public Affairs:

"The Nation Hour"  
From The Nation magazine.

9:30 AM-12 PM

DJ Parlay

"Why Davis Loves Hip-  
Hop"  
Hip-hop for those who love  
the pure. With a mix of

WTH JHT 1111



# THE MERRY OLDE DAYS PROGRAM SCHEDULE, FALL 1998

roots reggae, jazz, and all types of electronic/turntable/beat music for that ass.

12-1:30 PM

Big Ash

"Big Ash's Bowl O' Chili"  
Get down with the BLUES!  
All styles, plus a whole lotta soul and I play the rags.

1:30-4:30 PM

Rijk Ele

"Säätikin

Säätikin  
Säätikin  
Punk and hardcore

4:30-5 PM

Pacifica News

5-6 PM

Public Affairs:

Richard Estes

"Speaking in Tongues"

6-8 PM

Danae

Best of indie rock and pop.  
Requests are welcome.

8-10 PM

Megan Garrett

"Chicks and Cars"

Hormone riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak-outs, but well before they became mechanics or lawyers.

10-11 PM

"KDVS Top Ten"

Based on whatever was played most this week on KDVS.

11 PM-12 AM

"Live In Studio A"

Bands play live on the air.

**FRIDAY**

12-2 AM

DJ Sakura

"Sakura-core"

An eclectic mix of different sub-genres of punk with an emphasis on emo-core and art-damaged punk.

2-4 AM

Sara Oliver

"Afterthoughts"

Modern comp/classical/spoken word.

4-6 AM

Lisa and Nikki

Punk

6-8:30 AM

DJ Bryan

"Dialectic Hour"

Music you listen to while you count the minutes till the next dentist's appt.

8:30-9 AM

Public Affairs:

"Me & Mario"

Comedy and politics with Mario Cuomo, from WAMC, New York.

9-9:30 AM

Public Affairs:

"51%"

A show focused on women's issues, from WAMC, New York.

9:30 AM-12 PM

Novena

"Latin Eclectic"

Latin eclectic.

12-2:30 PM

Zima

"I Don't Know What I'm Doing"

Experimental, industrial, electronic, whatever.

2:30-4:30 PM

Johnny Zhivago

"Picnic Player Gas & Electric"

Nice pop music for nice pop people. Do you ever find that it only takes a good, clever song to make your day so much more pleasant?

4:30-5 PM

Pacifica News

5-6 PM

Public Affairs:

Mahnaz Fereidouni

"Planet Light"

alternating with

Don Wiskerando

"The Voice of Hip"

6-8 PM

Holmes

"Better Holmes and Gardens"

Dedicated to all Archeon Fake Boint enthusiasts.

8-10 PM

James

"Monolithic Reverberation"

Avant-garde music covering structure, restructure, and anti-structure.

Free jazz, percussion, and electronics oriented modern composition, noise and improvisation in general.

10 PM-12 AM

Jeff Fekete

"Today's Abberation, Tomorrow's Fashion"

All new all the time - multi genre current releases to sooth, sway, and assault. alternating with DJ DAC

"USRN"

**SATURDAY**

12-3 AM

Pirate & the AOD

"Pokey in the Bobo"

If you don't know, you're drunk. Call ins, metal, punk, hardcore, and enlightening conversation.

3-6 AM

Jake + Dan

"Still Thinking Hip-Hop"

We'll be playing hip-hop, jungle, and some jazz with interesting conversation.

6-7 AM

Martha Noble

"Reflections"

Gospel and eclectic music to encourage people to reflect on a power greater than themselves.

7-9 AM

Ronan O'Gorman

"Jazz in Orbit"

From the '20s to the present...All jazz, all styles.

9 AM-12 PM

Robyne Fawx

alternating with

Peter Schiffman

"The Saturday Morning Folk Show"

Traditional and contemporary folk and acoustic music.

12-3 PM

Steven A. Scott/Lucero

Cabral

"Canto Nuevo y Tradición"

Latino traditional, folkloric, and revolutionary. Afro-cuban and Latin jazz.

3-6 PM

Gil Medovoy

"Crossing Continents"

India and Sub-continent, Far East, Mid East, Mediterranean classical + folk. Mostly traditional.

6-9 PM

TBA

8:30-11 PM

Robert Reeves

"Vegas Swing Lounge"  
Swing, jazz, jump-blues, big band, and lounge. Musi your parents listened to eating steak and drinking martinis (just don't tell them).

11 PM-12 AM

JOE FRANK

**SUNDAY**

12-3 AM

Punk Roge

"NEONATE - New Life"  
The best in punk and hardcore tickets to shows, live on-air callers, more requests than you can shake a stick at and don't forget, the chaos is always free.

3-6 AM

Soundwave AKA the Milk-

crate Bandit

"Hip-Hop Wreck Center"

Hip Hop the way it was meant to be heard. Catch wreck at the wreck center w/ live freestyles & mixes and all the new stuff you don't know about.

6-8 AM

Bobby Henderson/Aliane

Murphy

"Songs of Praise"

Contemporary and traditional gospel music.

8-9 AM

Bernard Benson

"In Focus"

Religious talk show solving problems of students and community in light of Scripture.

9-10 AM

Bernard Benson

"Perspective"

Religious plays, skits, music, etc.

10 AM-1 PM

Gary Saylin

"Island Radio Cafe"

A mix of Hawaiian, international, folk, reggae, lesser known '60s, etc. with an emphasis on Hawaiian slack key guitar and new releases.

alternating with

Rich Blackmarr

"Rockin in Rhythm Archives"

Vintage jazz, blues, R&B, gospel, and reggae.

alternating with

Mindy Steuer

"Cross Cultural Currents"

Reggae, international.

1-4 PM

Damany Fisher and Alex

Heien

"No Room for Squares"

Straight ahead/Latin jazz.

4-7 PM

Brian Faulkner

"Nothing Exceeds Like Excess"

Noise, rock, and noisy rock.

7-8 PM

JD Esquire and Angel Child

"The Front Porch Blues

Show - Acoustic Edition"

Acoustic, delta, and early

Chicago blues for the

down-home blues lover.

Tune in to the great legends

and lesser known artists

who formed the roots of

indigenous American

music. Also featuring

contemporary blues artists.

8-10 PM

JD Esquire and Angel Child

"The Front Porch Blues

Show - Electric Edition"

This show is a medley of

contemporary blues with a

special emphasis on

Chicago blues. You'll also

hear R&B, big band blues,

jazz (the blues size),

zydeco, soul, gospel, and

blues that's not easy to

classify.

10 PM-12 AM

Timothy J. Mairanga

"Kicksville 29 B C"

Raw-ass rock n' roll, psych/

garage/surf-instrumental

and more.

UNT UNT UNT



## Subhumans, continued

thoughtful, it's abstract, it's daft, it's a bit... well my dad couldn't handle reading all of it, which I was a bit disappointed in. It's called *Write the Way Up*.

**J: Something I'm interested in, what do you know about the band Rudimentary Peni?**

**D:** The bassist Grant did not die of cancer, which is one rumor which has been going around for fifteen years. He had cancer but he got through it!

**DF: Was he really in a mental hospital?**

**D:** Nick Blinks was in a mental hospital for a bit yeah, and he wrote that book whatever it's called. I forgot while he was in there, or about when he was in there.

**J: Have you ever met him?**

**D:** Yeah, not to an extent of knowing him very well, but we've played a couple of gigs with him. Subhumans played gigs with Rudimentary Peni in 1981. Citizen Fish played a gig with them when they reformed we did a gig with them in London with them about 2-3 years ago and we were in this backstage room and he says to me "So what you been doing?" So I give him this sort of 10 minute run down of what we've been doing since 1981 and I says, "So what you been doing?" and he says "Drawing," and that was it. It wasn't easy to get a conversation out of him. A bit odd.

**J: That's all the questions I have,**

## Ah Cama-Sotz, continued

anything more through your record label, Bats and Cats?

**ACS:** Sure, the label is also open to other rec. artists..... just have to find the right material. Like each label has its philosophy, I also have. There is so much music all around.... But my main thing is to represent bats & cats as an evolving label... I don't have the time.... to release lots of artists, but making music is more important!

**EZ: Any paring comments?**

**ACS:** I like to represent my music in different ways..... Music is a constant evolving thing. Take your time to release music. Don't hurry..... not quantity but quality is the key word.

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## Art Ensemble, continued

**CD, and Chi Congo** (Paula, 1973). *The Paris Sessions* (1969) was another incredible double album, which was split up into two parts, *Tutankhamun* and *The Spiritual*, which are on CD on the Black Lion label.

Although the Art ensemble started their own label in 1978 (as an offshoot of the Kabala company), their group work began to dwindle and more solo LPs were released by Jarman, Moye, Favors, and Bowie (along with his group *Brass Fantasy*). Unfortunately, the Art Ensemble's music also became more commercial over the years, something that has repelled me from much of the music they have available on CD. They recorded albums such as *Full Force*, *Nice Guys*, *Urban Bushmen*, and *The Third Decade* for the ECM label, of which *Nice Guys* was probably the best, despite the reggae song they threw on there (unsolicited note from the editor: it's a *calypso*, and it's great!...sorry James). The Art Ensemble's music was rejuvenated in the late 80's, with several releases on the Japanese DIW label. From the bunch, *The Alternate Express* (1989, recorded in Chicago) stands out with some amazing material done by the quintet (with their sound returning to like it was in the late 60's and early 70's). This is available at import price, but is definitely worth it. The Art Ensemble has not been very active since Joseph Jarman left the group several years ago, and most of the members have been pursuing their solo careers in one shape or another.

People with a growing interest in jazz and creative music should try an Art Ensemble album or two, in order to experience the revolution that was occurring when they were at their peak. Modern composition/New Art Music enthusiasts could certainly appreciate some of the Art Ensemble's more spatial, percussive works, and even people who enjoy international music might like the albums released on ECM (they'll have to have an open ear, of course). In my opinion, the Art Ensemble of Chicago has one of the most defined places in the history of free jazz and creative music, and was one of the most innovative groups in that genre, sounding like no other. As I learned from their performance at the 9th Annual Eddie Moore Jazz Festival, they still retain this originality and unique vision in their music.

# NEWS & PUBLIC AFFAIRS

## PUBLIC AFFAIRS CORNER, by JUSTIN BECK

"Uninformed non-involvement is acquiescence."

Public Affairs Hall of Shame

Tired of the usual mainstream commercial media bullshit? Then check out the new programming for the fall quarter: Ummm, yeah. And now:

### Public Affairs Top 10 List

1. Comprehensive Test Ban Treaty
2. A Day Without the Pentagon
3. Food Not Bombs
4. Speaking in Tongues (new show Thursdays 5-6pm)
5. East Timor Action Network
6. Voices in the Wilderness
7. Labor Party
8. The Flatlander
9. Drug Reform Coordination Network
10. Zapatista Solidarity Coalition

1. Commercial news media
2. Subcritical nuclear testing by U.S. Dept. of Energy
3. School of Americas
4. The Drug War
5. Prohibition (tie with Drug War)
6. Militarism
7. Missile attacks
8. Iraq sanctions (1.5 million dead!)
9. Torture
10. Unwholesome relations with animals (eating them when you don't have to)

Disclaimer: The above reflects my views and not those of any other person, institution, or corporation.

## News You Can Trust

### MY DECLARATION OF PRINCIPLES

I.

I will provide the people of the city and campus of Davis with a weekly broadcast that will tell all the news honestly.

II.

I will also work for and support their rights as citizens and as human beings.

III.

The news department will act as the proxy for the people. It will work while the public is at work. Whether preoccupied with making a living or preparing the grounds for establishing a life, the public will have in this department a means for obtaining the information usually only accessible during the weekday.

IV.

The focus of our reports will be the significance of daily events and the reason behind individual opinion. Through the medium of radio, information shall be delivered as dispassionately as possible, with interpretation and clarification added when needed.

Vincent Harris Hancock

VINCENT HARRIS HANCOCK  
NEWS DIRECTOR

The news is broadcast on Fridays at noon. The news department phone number is (530) 752-2776.



# REVIEWS

A

Few Record Reviews by  
Brian Faulkner...

## Vocokesh - *Paradise Revisited* (Drag City):

Richard Frankecki and co. return with another awesome blat of flowing psych-noise sprawl. They reprise "the Circle is the Square" from their great and long out-of-print debut lp (*Ispepnabara*, on RRR), and run off another hour of new, seemingly unending space riffs and warped analogue electronic noise/drone. Another triumph, along with the return of Frankecki's former band FA and their great *Helioscopium* cd.

## Seikazoku - *Outtakes '66-78* (Fractal):

First off, the title of this cd, plus the liner notes, which give detailed info on where/when each track was recorded, are in fact a joke. The material on this cd was in fact recorded in a single day in 1996. Led by Japanese multi-instrumentalist Makoto Kawabata and featuring the tremendous drumming of Tatsuya Yoshida (they also both play in *Musica Transonic*, *Mainliner*, and about a dozen other great bands), this set of free improv is nothing like what I have heard from either of these two before. Although focusing on guitar/bass/drums (bass by Tsuyama Atushi, of *Omioide Hatoba* and *Akaten*) trio workouts, they also throw in some moog, sarangi, violin, and organ on many of the tracks, and the sound is more exotic than the other pounding scuzz acid rock influenced than the Yoshida/Kawabata collaborations mentioned above Tremendous stuff.

## High Rise - *Desperado* (PSF):

The seventh album of amphetamine driven acid rock scuzz pound from this long running (formed in 1982) Japanese trio, with no comedown in sight. Simply massive as always, and for the first time some crazy free form improv type stuff is thrown into the mix to vary the assault a bit. Yeah, it is an import and therefore kind of expensive, but aren't your ears worth it? Easily one of the best bands on the planet, and to top it off, they will be playing their first shows ever outside of Japan in the Bay Area this Fall! Yah!

Pelt - *Techeod* (VHF): Apparently the correct pronunciation of the cd title is something like "tey-hood", for those that are wondering. These folks started off in that kinda post Sonic Youth droney rock thing (see their *Brown Cyclopedic* cd for the evidence) but somewhere along the line found the church of LaMonte Young, and this cd is a three song minimalist dronestef for guitar, keys, and violin. Did I mention that they

do it really, really well? Fans of contemporary minimalist/drone groups (the Azusa Plane, lotsa Kranky Records stuff) and classic minimalist music would do well to check this out.

F

all 98 Psych/Garage/60s Reissues & Rarities by Tim Matraga...

## Dug Dugs - s/t CD (La Ciruela Electrica de Tijuana)

WHEW! Still recovering from the fuzz guitar from these Latino psychsters. Now I know what all the fuss is about! "Lost in My World" is a great opening track, a superb fuzzed out rocker. Excellent listen all the way through. Sounds great to my jaded ears! Easily an A rating!

## Dug Dugs - *Loco* CD (RCA Mexico)

Not as good as Dug Dugs s/t. Maybe I'll listen to this again later & let you know the final verdict.

## Silver Apples - *The Garden* CD (Whirlybird)

Earlier this year, the highly improbable happened: After 27 years Danny Taylor (Silver Apples drums & some vocals) and Simeon (Silver Apples "the Simeon", banjo, devices, vocals) were reunited. The whole story on this is in the liner notes of the CD, which has plenty of great snapshots from then & now. Turns out Danny had an attic full of tapes from the '68/'69 era Silver Apples!! I haven't been this excited about popping a CD in the player in a long long long time! Several of these tracks are just as great as the stuff on the 1st 2 albums!! If you're a Silver Apples fan at all, you will need no convincing to purchase this. If you've never heard them before and you're into electronica, techno, industrial, psych, prog, late 60's craziness, or whatever, grab the 1st 2 albums before listening to this.

## Euphoria - *A Gift from Euphoria* CD (UK See For Miles)

Ever in the mood for...you just don't know what? Pick this up & give it a spin then. Some tracks are lightly psyched, some are more heavily psyched. And some are just plain weird. Quickly deleted from the Capitol catalog after its release in '69. Much has been said about this psych masterpiece. A great listen all the way through.

## Tea Company - *Come and Have Some Tea With the Tea Co* CD (import)

I'd seen this record around and never spent the \$30 on an original since...it was one of

those mysteries. About half of this is pretty amazing late 60's fuzz-psych-pop. Super nice! And the price is right too. NICE.

## Deviants - *Ptoof - A, Disposable - A, s/t (AKA Deviants 3) - B++*, Live, spring '98 in SF 30 years later: D-

OUCH! Maybe my expectations were just too high!! We won't talk about Mick Farren & the Deviants live performance at Terastock anymore - let's just forget that happened. Regardless, once you've heard the late 60's classics "Charlie", "Slumlord", "Billy the Monster" and "Garbage", there's NO going back. You will likely be hooked. Most serious 70's punk fans already know this is the roots of 77 punk, along with the New York Dolls, the MC5, and the Stooges, and a host of others. There's no excuse for not finding these since all are now available on the well-distributed and high quality GetBack label of Italy.

## Trouble Makers - CDR [title not yet known - a forthcoming full-length release] (Screaming Apple of Germany)

Sacramento's finest crazed 60's-punk-meets-70's-punk band surprised me with this! I was astounded and delighted when I heard how well it was mixed!! Many tunes on here that take me back to the glory (or not so glory) days of '93-'96 when you could see these guys live at Old Ironsides in Sacramento all the time! If you dig Makers, Satelliers, Oblivians, i.e. over-the-top rock'n'roll, this disc's a must. If you lived in Sac or Davis and you've never heard of these guys, take a history lesson, bud! The T-Makers had one of the most over-the-top live shows of any Sacramento band ever. I honestly think this disc ALMOST matches the primitive down & dirty sound of the Makers' Estrus debut album *Howl*. For the serious 90's garage rock fan who has listened to stacks & stacks of 60's-meets-70's-meets-90's garage punk records similar to this, this still sounds great!! Gets a top rating.

Also recommended but running outta time:

## Churchills CD

Israeli rare classic psych '68, WAY better than I ever anticipated!! - A

## Twink - *Think Pink* reissue LP - classic-Twink)

A heavy tribal improv-y tribal sound on some tracks- Twink is ex-Pretty Things, ex-Tomorrow, and pre-Pink Fairies at this point (70) RAW, LOOSE, & all over the place! - A

## Sonics - *Here are the Sonics* LP reissue (Norton)-



# REVIEWS

Classic garage punk. Newbie to 60s punk? Then this is mandatory listening! Awesome RAW GRUFF 60s NW garage rock - A

**Fire - Underground and Overhead: The Alternative**

Amazing underrated psych - A-

**via - Acid Dreams vol 2 (no label)**

60s punk/psych. WOW! This is mostly stuff that's not on other comps!! AND it's mostly great!! - A

**Orange Wedge - 2LP set reissue (Little Wing)**

Early 70s psych/rock-very good in parts, but doesn't impress me entirely. - B

**Cromagnon - reissue LP (GetBack)**

The most over the top ESP disk ever!! EAHHHH!!! - A

**Shadows of Knight - Gloria reissue LP (Sundazed)**

Highly revered classic raw Chicago 60s punk - A

**Shadows of Knight - Back Door Men reissue LP (Sundazed)**

Classic 60s punk feat. their best tune "Gospel Zone" - A

**Wailers - Live at the Castle reissue LP (Norton)**

For fans of the early 60s raw R&B/rockin' Tacoma sound - very good. Original = \$100-\$200. This = less than \$10. - B++

**Head Shop - s/t reissue (Epic)**

Psych LP - B+

**Electric Banana - Blows Your Mind LP (10th Planet)**

Pretty Things incognito TEAR IT UP, Amazing psych. Has "Alexander," probably their best tune ever!! - A

**Montells/evil - LP reissue (Corduroy)**

Florida 60s boys take on the Pretty Things '65 sound. Incredible! - A

**Cyrkle - both LPs reissued on (Epic)**

Well-known 60s pop, cool reissues - B (1st) and B++ (2nd) - Worth having/hearing!

**Patty Waters - Sings reissue (Get Back)**

The 16 minute track is where it's at. Must be heard! '65 ESP disk reissued on 180g

vinyl - A

**Spirits & Worm - s/t reissue LP (no label)**

Cool femme late 60s psych with several great fuzz guitar pop-rockers ala Growing Concern. January Tyme, etc. - A-

**JD Blackfoot - The Ultimate Prophecy reissue (Tokala)**

Rates in the top 10 of many psych fans, has a few over the top rockers which KILL, including the title track. Kind of a countryish rural feel with major fuzz guitar. - B+

**Seompi - Rockadelic LP 74 psych/hard blues-rock ltd issue - It's on (Rockadelic)!!**

If you've liked what the Rock's done in the past, you'll like this too. (Note: Many collectors buy these things for investment value, as all Rockadelic pressings are extremely limited and go way up in value once out of print.) Coolest thing about this is the oversize black vinyl COVER!! Similar to and almost as good as the Smack. Stackwaddy, Alexander's Timeless Blues Band, etc. - B

**Oda - Randy Oda LP ltd edition reissue (Void)**

Montrose fans beware! Thievestars it up in an early 70s "Rock" way. Like a more melodic Sabbath. Heavy, raw, punchy guitar work for the most part. B++

**Stone Garden - s/t LP (Rockadelic)**

A Super-deluxe package, amazing psych from early 70s and very late 60s. Several tracks are very VERY good, and a few are so-so, but still an A-

**High Tide - Precious Cargo, Live Jam 70 LP (Akarma)**

Get their Sea Shanties album first, then this. You'll appreciate it more after hearing the 1st UK album '69 (US '707). High Tide should be required listening for Dirty 3 fans, as well as High Rise fans. Some mellow stretched-out improv-y stuff, and a few structured awesome rockers. Akarma ltd issue - B+

Wow, there's quite a bit I didn't get to! Damn! Well, if you find my simple-minded grading system insufficient for getting an idea of what this music's all about. LISTEN! LISTEN! LISTEN! to KDVS 90.3fm on Sundays from 10-midnight, and Tuesdays from 11-midnight. It's 60s, garage/punk/psych/etc, mayhem, psychosis, nervous breakdowns aplenty. Oh yeah. Just a friendly reminder - You need this music!!

- Timothy J. Matranga, V.S.  
Kicksville 29 BC, KDVS 90.3fm

"The fuzz will feel you up. The fuzz will push you around. And if you don't like it... they'll knock your head in" - West Coast Pop Art Experimental Band '69

**R**ock'n'Roll Reviews by Megan Garrett

**Billy Childish & Dan Melchior - Devil in the Flesh (Sympathy for the Record Industry)**

Definitely not Headcats-style fare, but he's been down this dusty, twisted road before. If you're in the mood for some raw, stripped-down blues, this is the thing. Some numbers are slow, pounding, anguished - while others chug along like an angry train. Going simply by the writing credits, it would appear this is more of a Dan Melchior album Childish is helping out on, but no matter. Good stuff (duh).

**Gimmicks - High Heels (Estrus)**

Super-charged, bad-ass rock'n'roll from Washington. They cover We the People's "You Burn Me Up And Down," so you know they have good taste too. Loud guitars and raspy vocals. Dig it man.

**Makers - Psychopathia Sexualis (Estrus)**

With each release the Makers manage to leave their old sound a little more behind in favor of new territory. There's poetry on this thing, fer chrissakes. What's up with that? No more fist-fights at shows for them, man - they're all sensitive-like. However, they're also way more sexed-up than in the past, and something about it doesn't sit right with me - perhaps it's the fact that they all look like little prissy boys in their hip clothes and just-so hair-dos. I just don't think of Mike Maker as a sex symbol - at least not a woman's sex symbol - sorry. I shouldn't make fun, but the Makers have always been so exaggerated image-wise I can't help it. Besides, I always thought the stuff about them being brawlers must have been at least partially tongue-in-cheek anyway so find it hard to take this new image seriously either. But wait, there's music I can talk about. After you're through being distracted by all the surface stuff, there's a solid record there. Unfortunately because of content and profanity I can't play some of the better songs. And if you're looking for the "Four-Button Suit" Makers of a few years ago, you'll be disappointed. However, if you're willing to keep an open mind, tunes like "(Are You on the Inside or the Outside Of Your) Pants?" are hilarious over-the-top rock'n'roll at its finest.



# REVIEWS

## Jack Oblivian & the Tip-Tops - *Head Shop* (Sympathy for the Record Industry)

Well, this is a definite departure from his previous stuff with the Oblivians. I was really disappointed when they broke up because I'd never gotten to see them live and I thought the last release with Quinton was an inspired collaboration. Side A of this record is basically everything the Oblivians were not: subdued, thoughtful, rootsy. His voice especially is gentler and sweeter than I would have expected. Side B is even harder to figure though. "A sprawling, side-long track recorded live in Austin last September. "Self-Indulgent Asshole" couldn't be more appropriately titled. The rough-and-tumble fuck you sound of the Oblivians is back... with a drum machine!! Featuring "DJ Nappy Jack," AKA Jack Oblivian, it's a mess of squaling guitar, random shouted lyrics (voice wise it reminds me of the Chrome Crankles) and absurd drum beats and scratching. I laughed out loud when he yelled, "Program that shit! Yeah!" What the hell? I only wish I could've seen the looks on all the faces in the audience that night.

## Satelliters - *Shake, Shake, Shake!* (Dionysus)

Saw these guys live at Old Ironsides a few months back and they were very entertaining. Adorned with ski masks and an anything-goes attitude, they tore through a set of Kinks-inspired, Makers-delivered tunes and put on a great show. And considering they came all the way from Germany, I felt lucky to have caught them. Their latest release sounds true to what I heard live. Let's hope they make it back again and in the mean-time give this one a spin.

## VIA - *Shine On Sweet Starlet* (Sympathy for the Record Industry)

Overall I don't care for this one as much as the *Tiger Mask* comp, but still lots of good stuff to be had here, especially if you like pictures of scantily-clad women all over your records. Cool tracks by the likes of the Royal Pendletons, the Mullens, '68 Comeback, Bantam Rooster and Frigg A-Go-Go.

## VIA - *Teenage Shutdown*

Meticulously compiled with excellent sound quality, this series comes to us courtesy of Tim Warren, the man behind Crypt records. I may not always agree with his sometimes elitist-sounding remarks and fuck-you attitude towards other (non-Crypt) bands and labels, but nobody puts as much care into their comps. You may have heard a lot of these tracks elsewhere, but they never sounded this good. My only complaint is the red print used for a portion of the liner notes on each album - I may be damn-near blind but those little bug-

gers are still a headache to read. Otherwise, the entire series is top-notch and highly-recommended, and below is a brief overview of each volume.

## Vol. 1 - "Jump, Jive & Harmonize"

Some band called Los Apson I've never heard of and who do not appear on the album. ??? No matter - this is a fun volume. From Thee Midniters with the title track to the Shandells "Gorilla" to the Preachers' cover of "Who Do You Love," this one is about good times. Other stand-outs include Mr. Lucky & the Gamblers' "Take A Look At Me" and the Groupies' "Hog." Clear a spot on the carpet and dance the night away.

## Vol. 2 - "You Treated Me Bad!"

Featuring the JuJu's departing a plane a la the Beatles on the cover. Is it OK to use the phrase "teen angst" again? Cause that sums up this one. With tracks like "I'm Cryin'" from Monday's Mondos, "Pain" by the Midknights, "I Feel Like Cryin'" by the Sound Extraction, the Dead Beats' "She Don't Love Me" and of course the JuJu's "You Treat Me Bad," you certainly get the idea. Music to turn to when your high school sweetheart done you wrong.

## Vol. 3 - "Things Been Bad"

Shadowy picture of the Pink Finks performing on the cover. Not on the album from what I can tell. More teens bitchin' and moanin' about the injustices of their lives. Take for instance, the Choabs' "Why Am I Alone?" I can answer that question: because you keep whining about it! They're not all so woe-is-me though. More upbeat tracks include the Roamin' Togas' "Bar the Door!" and "She Taught Me Love" by Kama-Del-Sutra.

## Vol. 4 - "I'm A No Count"

Great cover photo of ? & the Mysterians hunched pouting over a waterfront "Dead End" sign, although they don't have a song on the record. This one has more frenzied psych-infused tracks than the rest, including classics like the Outcasts' far-out "1523 Blair," "Stop It Baby" by the Heard, and the Chob's boastful "We're Pretty Quick." Other stand-outs include the Fallen Angels' fuzzy "Bad Woman" and "I'm Gonna Get In That Girl's Mind" by the Reddlemen. This volume is confident, not self-pitying like some of the other ones.

## Vol. 5 - "Nobody To Love"

Cover shot of Les Lutins, who again, do not appear on the album. Pretty, folksy tunes this time out. Favorite tracks include

"Abba" by the Paragons, "There's A Flower Shop" by the Paradox, and the Jades' "Foot Turn Around." This is the most thoughtful of the 5 volumes.

## VIA - *Tiger Mask* (Dionysus)

Great compilation as homage to the Tiger Mask Club, featuring many bands familiar to garage fans. Some of the originals include the Neanderthals with a great track called "Too Many Nights In A Gimmill," Mike Stax' band the Loons with "Climbin' the Heap"; and S.F. good-times band the Saturn V with a typically rousing song called "Long Time Ago." There's also some fine cover tunes as well: the Boss Martians abandon their good-boy image long enough to turn in a tough version of Paul Revere & the Raiders' "Steppin' Out"; the Untamed Youth do a reverent version of the Goliwogs' "Fight Fire"; and the Hate Bombs put their own spin on Q65's "Cry Into the Night." Very solid, especially for a compilation of current garage bands, which often leave something to be desired.

## Andre Williams - *Silky* (In The Red Records)

Hey alright, the Gories have a new album! See, there's Mick Collins and Dan Kroha on the back cover. But wait, this is supposed to be the legendary sleaze-o-matic Andre Williams, the grandpappy of all that is nas-tee. So let's look at the cover: a back shot of torso naked from the waist down with a hand reaching out to grab one of the cheeks. OK, how about the song titles: "Bonin'," "Pussy Stank"... Oh, I guess this is Andre Williams. It's not all lewd though. For instance, "I Want to Be Your Favorite Pair of Pajamas" is actually quite a sweet little tune about simply wanting to be close to the object of his affection. Of course, that's one of the only ones here you could play for your mom without missing a disapproving eyebrow. More typical is the most unsubtle double-entendre plea of "Let me put it in... a bid for your love." Uh huh. "Everybody Knew" is a great, tortured, frenzied rant about the humiliation of being openly cheated on. Overall the sound on this is terrific - it's the next best thing to (and maybe even better than) a new Gories album and the perfect music to back this dirty old man. It's funny what you can get away with in the name of old age - were this actually a Gories album I would probably find it terribly offensive, and yet because it's Andre Williams I think it's a hoot. Guess he reminds me a little of the Almighty Hawk - miss you Dee. You probably won't hear me play this one too much - not because I don't like it - but rather there's not much material suitable for my pre-Safe Harbor time slot. Hell, some of this might be unacceptable even at 3AM. (If only he'd shortened it to "mofo" I could've let it slip!) 'Course, in the privacy of your own home, you



# REVIEWS

can get as down'n'dirty as you want, and this is just the guy to take you there.

**L**ive Reviews, by Megan Garrett

**Thee Headcoats, The Subsonics & The Dukes of Hamburg @ The Great American Music Hall, S.F. - July 18, 1998**

There was a time when I thought I would never see Thee Headcoats unless I went to England, but this was to be my 3rd time in less than 2 years, so I was excited. Despite getting an early start to the city, we still managed to get there as the Dukes of Hamburg were just finishing up, which really annoyed me. The last time we saw thee Headcoats we got there just as the Maybellines (another one of Russell Quans' bands) were finishing up. Guess we're just not meant to see him in action. Anyway, the few songs we did hear were good, and they were quite a sight with they're matching outfits and Quan-style wigs.

Next up were the Subsonics. I don't know what the hell this band is trying to do. The lead singer sounds like Richard Hell and dresses like Lux Interior and the songs sound like the Velvet Underground put through a strainer. Their set was pretty much summed up for me when I was asked if I had decided which member annoyed me the most. At several points the singer had to climb up on an amp to avoid being spit on. Guess we know why he wears the vinyl body suit - sponges clean.

Then came thee Headcoats to save the day. As to be expected, they were excellent and played a nice selection of originals, including Milkshakes & Mighty Caesars stuff, and some great covers. They have played roughly the same set every time I've seen them, but I'm not surprised - when you have so many hundreds of songs to choose from, I imagine you have to keep it simple. The word is that they like to play to the West Coast - particularly the Bay Area - because we "get it." Well, come on back soon because we'd love to get it from you anytime.

**The Iron Heels/The Shruggs, Saturday, August 12, 1998**

We got the call Saturday afternoon. A vague address and time was given. We were intrigued and set out in search of them that night. As we neared the general area I swore I saw singer/guitarist Tim crouched over an amp in the median strip. We circled the block several times, worried that soon the residents would come out from behind the security-barred doors of their run-down houses and ask us just what the hell we were looking for. All

we knew was the place was across from some design building, near a coffee place and in a parking lot of an old Porsche repair shop. Finally we parked the car and set out on foot for any familiar faces. We passed a bar with music wafting out the door and wondered just for a split second whether or not they might possibly be inside until we caught a glimpse of the seediness within. We continued on down to an art gallery and lo and behold out came bass player extraordinaire Stan with wine and crackers in hand. We followed him back the other direction to the corner of the aforementioned parking lot (how we missed it I don't know) where a full 7 or 8 people (including band members) have gathered. We chatted for a bit and hung out while the "opening act" set up. Then the Iron Heels begin their set. Consisting of Tim, Matt K. and Alex from the Shruggs, the Iron Heels sound like... well, the Shruggs minus Stan and keyboard player Matt. They were good though, don't get me wrong. And there was something about the cars passing behind them and curious passers-by stopping in for a song before heading off into the night that just seemed perfect. The Shruggs went up next. What really tickled me was that Tim and Alex changed into different clothes, as if the four of us (5 if you count the pet dog present) who'd come to see them didn't know it was the same guys! Consummate professionals they are - at least when it comes to wardrobe. At one point a family with two little girls wandered by and stopped in for a song's worth - the girls danced and clapped enthusiastically before being led away. Others clapped as they walked by or stopped in to ask what the band's name was. The dog excitedly ran in circles and in and out of the band. Probably the best moment came when a clearly inebriated - at least, I hope he was drunk - Hispanic guy in jeans, cowboy boots and a red tank top came up to Alex and asked him if he had a cigarette. Undeterred after Alex politely told him he did not, he danced for a while before repeatedly requesting "La Bamba." He then grabbed the mike and sang along incoherently with the band for a few minutes before Tim managed to wrestle the mike back and hang onto it for dear life. Fun show all-around, although their excellent cover of the Monkees' "Circle Sky" was sorely missed. Check 'em out if you can - you never know where they might show up to play...

**M**oderately Considerate Evaluations, by Kris

**Sonic's Rendezvous - Sweet Nothing (Mack Aborn Rhythmic Arts)**

Punk rock, 1978, and unsullied by English preciousness: this absolutely smokes.

This is a live date from the late Fred "Sonic" Smith's post MCS band; it's essential listening for anyone into Detroit style maximum rock and roll (or anyone that claims to be into rock and roll at all, for that matter). I'm not sure why this stuff is only coming out now, but it's never too late for a good thing. The ecstatic 7 minute version of "Sweet Nothing" needs to be heard to be believed (your invitation to request it on an appropriate show). Great sound quality too.

**King Sound Quartet - "Annihilate this Week b/w Memphis Train" (Estrus)**

**King Sound Quartet - The Geldown Imperative (In the Red)**

**The Dirtbombs - "Tina Louise" EP (Flying Bomb)**

**The Dirtbombs - Horn-Dog Fest (In the Red)**

Recent months have seen a flurry of new releases from these two Mick Collins (ex-Gories, Blacktop) projects, mining the same primitive territory of his previous bands in more eclectic ways. The Estrus single is pure rock and roll, though, and is highly recommended for anyone into modern garage mayhem. The King Sound Quartet LP has it's share of soulful punk rock mayhem as well, but the entire b-side is a bizarre version of Sun Ra's "Space is the Place" which doesn't quite go anywhere. The Dirtbombs are Collins' most eclectic project yet, featuring two bass players, two drummers, keyboards and assorted other devices. The 7" features the ridiculously catchy ode to Gilligan starlet "Tina Louise" which you have probably heard many times on KDVS. As for the LP: Apparently Collins produces house and hip-hop tracks in his spare time, and the funky elc nent is more pronounced here than it has ever been. One great track ("Pheremone Smile") even sounds like some old Gary Numan synth-pop tune or something. This LP too has it's share of basic rock and roll, with catchy shout along choruses. The whole thing is highly enjoyable save for a strange song called "Granny's Little Chicken" which is an unfunny tale about chicken sung on top of a Bob James' breakfast (the same one that was used on Ghostface Killaz' "Daytona 500").

**Borbetomagus - L'ailas Des Galaxies Etranges (Non Mi Place)**

No surprises here for anyone familiar with the Bobetomagus m.o. This is metal machine music created by "jazz" instruments, recorded live in France in 1993. One of the most abrasive bands in existence - coincidentally one of the best. This does not disappoint.

**Headache - s/t (Flat Earth Records)**

**Gasp - Drome Trier of Puzzle Zoo People (Slap-A-Ham)**

The kind of risk taking music that

LHT LHT LHT LHT



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seems to develop at the end of decades (in the late fifties Ornette Coleman and Cecil Taylor deconstructed jazz, the late sixties brought avant-garde and psychedelical influences to rock and roll, the late seventies brought us the artsy approach to punk in bands like the Pop Group and the Gang of Four, and the late eighties brought us abstract hardcore/metal bands like Godflesh, the Stretch Heads, and 16-17). These bands are both post-hardcore in different ways, both sound indebted to the Stretch Heads in different ways, and both express modern contempt in different ways, but if there are more creative bands like this lurking around (which there seem to be), then the future of underground rock music is in good shape. Headache (from the U.K.) is really hard to describe - they are influenced by peace-punk, art-punk, and hardcore in equal parts, and switch from one mode to another faster than you can keep track, yet their music sounds completely natural and unforced. It's spazzy and belligerent hardcore with really weird vocals. Gasp are the most eloquent fusion of noise and modern hardcore I've heard; the result is some kind of surrealist fever-dream where emoviolence styled hardcore (with absolutely incredible drumming) floats in and out of tape loops and strange noises, creating a unified mood of furious discontent. I can't really do either of these albums justice, but both are among the best, most hopeful things I've heard in a long time.

!!! - "The Dis-Ease b/w The Funky Branca" (Hipscootch)

While worthless bands like Oleander, the Okra Pickles, and the Mother Hips grab all the local headlines, Sacramento bands like Los Huevos, Karate Party, Out Hud, the Popes mashers, and !!! (pronounced as any three repetitive sounds) are making some of the most exciting music anywhere. If our local music resources could get their heads out of their asses long enough to realize that getting "signed" is not the goal of every band, perhaps they'd find something this worthy to champion. This is New York no-wave influenced ass-shaking funky shit...the A-side is James Brown by way of the Contortions, and the B-side is exactly what it says...a Branca like guitar figure over a disco-ish beat and hom part. Funky and rockin' as all hell. Bands this good seem only to exist in a dim state of indifference though, so our local music papers have my permission to continue sucking for the benefit of real Sacramento music. You, however, have no excuse...by this now!

Bend Sinister - "Firesaw b/w Zombie Protest" (Spork!)

Hailing from Seattle, and named after a Fall album, these guys play a very repetitive, primitive two-chord rock and roll. The

distorted vocals do recall the Fall, and the riffs get pounded into your head and then pounded some more a la old Feedtime or King Snake Roost. Bludgeoningly fantastic.

The Baseball Furies - *Sounds of Mayhem EP* (Big Neck)

The Jack Saints - *PickPockets and Loose Women EP* (Emperor)

The Blowtops - *Voodoo Alley EP* (Big Neck)

Chapstik/Boxcar Satan - split 7" (Sleep King)

4 entries in the ultra-lo-fi, ultra-primitive, ultra-raw rock and roll sweepstakes, and all are winners. The Jack Saints are from San Francisco, the rest are from other places.

Suicide Nation/Creation is Crucifixion - split 7" (Cyberdyne 243)

Metal with a heart, these two bands take the music of your favorite Scandinavian degenerates and use it to deliver more humane messages. Suicide Nation is sonically influenced by melodic black metal but their attitude is emo in every way. They are incredibly intense and seeing them live at Mission records in SF was one of the highlights of my year. Creation is Crucifixion are a bunch of art students from the midwest who have their own confusing manifesto called "Death to Art" and an incredible webpage (check it out: <http://absu.psc.edu:6666/creation/>). They play death metal but like Suicide Nation, they are emo to the core. Also amazingly intense.

Cyanosis - *Slave* (self-released)

Heavily fucked with mostly guitar noise, that at times sounds like experimental industrial music or even "intelligent" techno. The tracks are all long and are all good.

Simon Joyner and the Fallen Men - "One for the Catholic Girls b/w Hotter than Satan's Heels" (Wurlitzer Jukebox)

Simon Joyner - *The Christine EP* (Secretly Canadian)

I first heard Simon Joyner when I was brand new to KDVS, listening to random things, trying to figure out what all these bands I'd never heard of were all about. I popped in his second album, *More Songs for the New Year*, and was instantly mesmerized. I still can't understand why he is so unknown at a time when people like Elliot Smith are becoming superstars. He plays sparse indie-folk music, but the songs are all dominated by his voice which, while not good in any classic sense, envelops you in his constant, complicated depression. Not mood music but music to put you into a mood, especially recommended to fans of Will Oldham, Smog, and Leonard Cohen. I recommend getting anything with his name on

it.  
L.S.O. - *Gravity Clock* (Amoebic)

New project from the limitless Otomo Yoshihide (Ground Zero), this is quite different from his operatic, sample heavy free-jazz of the past; this is mostly a minimal electronics project. I must say that after seeing these guys perform in SF a few months ago I was expecting quite a bit - their live performance was hypnotic and amazing. This is not as good as that, but it is still pretty good. Recommended to fans of Pan Sonic, Oval, etc.

Bailterspace - *Photon* (Tumbuckle)

This is the first Bailterspace release that doesn't disappoint me in any way. Here they take their Chrome can Hawkwind inspired, super-repetitive space rock to the level it deserves. This is their best albumby far so check it out and take some drugs (I recommend smoking all the copies of the News and Review you have lying around the house...KVMR my ass).

**S**ka Reviews by Sultana Swank

The Scofflaws - *Record of Convictions* (Moon Ska)

One of the things that makes these guys one of my top two favorite ska bands is the fact that they're in their late 30's and as immature as I am. Just listen to the songs "In the Basement" and "I Can't Decide," which deal with the heavy topics of raging parties and beer choices. Besides great song topics, they've got a trademark sound with their three sax and trombone horn section and two singers with very different vocal styles. They've been a mainstay of the ska scene since the late 80's, so you can bet they're tighter than your vinyl pants. Their newest member is the keyboardist Jerica Rosenblum, and she's a great addition with her jazzy sound. These guys never fail, so check 'em out.

V/A - *Skatallies and Friends at Randy's* (VP Records)

Vincent "Randy" Chin was one of the earliest ska producers in Jamaica, recording artists such as Alton Ellis and the Maytals back in 1961 and 1962. Lucky for us, he's decided to finally release these early recordings, some of which have never been reissued. Almost all of the greats are on here - the Skatallies, Don Drummond, The Maytals, Alton Ellis, Baba Brooks, Ken and Stranger, etc. It was exciting hearing songs I'd never heard before by these guys. This is apparently only the first CD in a



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whole series, so keep your eyes peeled!

**Gangster Fun - Pure Sound, Pure Hogwash, Pure Amphetamines (Jump Up!)**

You have absolutely no idea what the word zany means until you hear this, Gangster Fun's debut album I believe, and look at the liner photos. There's a guy saran-wrapping his face. These guys must have been in marching band in high school and science majors in college. I can just tell. They've got songs titled "Date with Density," "Someone to Love Me for My Money," and "Night of the Living Stove," okay?! I love their sound, too. Their keyboardist is very prominent with his carouselish circus style, and their horn section rocks. I was really impressed with the trumpet player. He must have gone to Juilliard or something.

**V/A - Love and Affection: Ska in the Key of Love (Moon Ska)**

Usually I pick up a compilation and I get all excited because it has so many good bands on it, but then the songs turn out to be the suckiest ones the bands play. That didn't happen here. As the title suggests, these are all songs about that love thing everyone's been raving about, and they're all original songs released for the first time on this compilation. Davis' own Punch the Clown has a spot on here with their song "(heart shape) - The Song Formerly Known as the Love Song." Also featured are The Toasters, Highball Holiday, Mark Foggo's Skasters, Skinnerbox, the New York Ska-Jazz Ensemble, and Chris Murray.

**V/A - Move to the Ska Groove (Leesh Records)**

It's always fun to get an international compilation and discover some kick-ass band you've never heard of from France or wherever. This is an especially good comp, with songs from Eastern Standard Time, Dr. Raju, Mr. Review, Dr. Ring-Ding, and the great Citizen Fish. Some bands you may not recognize but I was impressed by are Too Many Crooks from the UK, the Smokers from Canada, Thickdy Monkey from France, and the Snappers from here in the U.S. It's on Leesh but distributed by Jump Up, so you should be able to find it at your local ska record store.

**Agent 99 - Little Pieces: 1993-1995 (Shanachie)**

This is Agent 99's debut album but they broke up three years ago. Confused? Well, Shanachie was interested in releasing Agent 99's old material, so they signed a broken-up band. The songs on this CD are actually only demos since the band never actually did any professional recordings, but they sound great. "Back to the Underground" is on this, along with "Get A Grip," "Little Pieces," and "Murder

for Rent." Dunia Best is one of my favorite female ska vocalists. She's kind of a cross between Phyllis Dillon and the Selector. They do a lot of different styles on these demos, so be prepared to hear some elevator ska as well as some ska-punk.

**P**sychohistory Reviews by Bettie Sue

**V/A - The Best of Hootenanny (Foil Records)**

In case you, like me, were unable to attend the Hootenanny Festival in Irvine this year, this comp features 17 of the bands that were there. There's a little bit of everything - rockabilly, psychobilly, swing, blues, and hillbilly. The Cramps' "Hypno Sex Ray" is awesome, along with Reverend Horton Heat's "Baby I'm Drunk." I don't know much about Los Infernos or Russell Scott and His Red Hots, but they ripped on this CD.

**Hi Fi and the Roadburners - Flat Iron Years (Victory Records)**

This CD rocks 'cause it's a collection of some of their earliest stuff (86-89), including some songs off an unreleased album and a never released demo. Yeah, these guys have been around since the mid-eighties! They just recently have been making a comeback with the swing and R&B revival of late. I saw them when they toured with the U.S. Bombs and these guys can still rock 'n' roll like nobody's business. I think their pompadoors weigh 20 pounds each.

**Hillbilly Hellcats - Our Brand (Rockin' Cat Records)**

Hep as hell. These guys manage to ride that thin line between rockabilly and psychobilly and yet not suck. Cool! They seem to be able to play just about any style, from swing to hillbilly rockabilly to psycho. Man, can that Chuck Hughes sing. He's a real crooner. And their lyrics are great. You'll just have to listen to "Everybody There Was Drinkin' Martinis But Me" and "Better Be Some Drinkin'." I'm a big fan of songs about drinking. For some reason there's this huge red sticker on the front of the CD that says "Features X Drummer of Reverend Horton Heat." The ex-drummer. Okay. Did they think that that would give them more validity or something? Geez.

**V/A - Rumble Party 6 (Fury Records)**

This is nothin' but pure psychobilly madness! The bands on here are from all over the world, but the majority are European psy-

cho bands. If you're not familiar with the scene over there, you'll get a taste from this release. It's crazy man, crazy! The liner pages consist of nothing but pictures of psychobillies over there, and, well, imagine a bunch of Monty Python-type people with multicolored mohawk pompadoors making weird faces. Compared to them, the scene here is absolutely stagnant. Some familiar bands on here are the Sharks, Tedio Boys, Skitzo, Gotham Katz and the Blue Devils, but I love each and every song. There's some serious hollering, bass slapping and drum banging going on.

**Hot Rod Lincoln - Blue Cafe (self-produced)**

Half this CD rocked, the other half lagged. I'm more into the rockin' danceable rockabilly, though, and they do that really well. Some of the songs just get too cryin'-in-yer-beer country for me. My favorite tracks were "Flying Saucer Rock 'n' Roll", "Saddle Shoe Stomp", and "Drink You Off My Mind". The guitarist is given a lot of the spotlight with some kick-ass solos. Incidentally, this CD was produced by Lee Rocker of Stray Cats fame. Maybe they should've put a big red sticker on the front saying that.

**F**ree Jazz/Improv Reviews by James Dewey

**Uchihashi Kazuhisa & Hans Reichel - King Pawns**

This CD features 15 improvised tracks that combine the sharp, plucky, rhythmic melodies of Uchihashi Kazuhisa (from Altered States) on the guitar and Roland GR500 guitar synthesizer with the amazing, alien sounds of Hans Reichel's daxophone and guitar. I've never heard anything stranger than what emanates from the daxophone (I'm still not sure what this is, but from the cover artwork it looks somewhat like a saw); it chirps, sputters, squeaks, howls, hums, and produces guttural noises all in a very smooth, hollow tone, almost like a human voice. Several pieces are rather slow, with Kazuhisa's guitar and Reichel's daxophone sometimes playfully working together in a meandering fashion, however many times the two go off into their own space, creating a subtle insanity. The majority of this release is soft and intricate, (notable songs include "Pawn Takes Stewardess" and "Another Concrete Tongue") with the exception of a 30 second track of noisy squealing, "See You In The Court". This was recorded live at what must have been quite an amazing performance at the Big Apple in Kobe, Japan, in October of 1997. Kazuhisa produced and mixed this CD.



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created the nice artwork for the packaging, and released it on his own label (which has also released a great solo work by Kazuhisa, *Phosphorescence: Guitar Solo 2*). I can't really recommend this to fans of any particular improviser/composer because it simply sounds like nothing else! So if you are into bizarre music, then do check this one out. (Zanzei, <http://www.bekkoame.ne.jp/ro/bonbon/>)

## Mats Gustafsson & Barry Guy - *Frogging*

This album is a testament to the incredible variety of sounds that can be coaxed out of a single instrument, as wonderfully demonstrated by the Swedish reedsman, Mats Gustafsson, on tenor and baritone saxophones, flute, flutophone and French flagolet, and the English Barry Guy on double bass. The 9 tracks of this recording, which was made in June of 1997 in Chicago, could quite possibly sound very similar given the constraints of duo work, but these two improvisers produce very distinct compositions by using their command of violence, calm, and complexity. The harsh "Bufo Punctatus" starts off the CD with Guy practically shredding and grating his strings while Gustafsson skronks magnificently. After a few quiet, spatial songs, they launch into "Discoglossidae", a great piece in which Gustafsson plays what seems to be a flutophone alongside Guy's rhythmic bass picking and strumming, which is followed by the 15 minute long "Ayla Gratiola", which has Gustafsson playing the saxophone like most of us are used to hearing it played, providing a musical relief to the more sporadic style in the previous tracks. In addition to this release, Barry Guy performs with Paul Plimley on the duo CD *Sensology* (also on the Maya label). This album is also good, but I find that Plimley's piano work does not provide the same versatility that is found on *Frogging*, and that the compositions are a bit aimless at times. The Gustafsson/Guy duo is the better of the two and I highly recommend it. (Maya)

## Leroy Jenkins - *Solo*

My favorite violinist, Leroy Jenkins, has a place in music that harks back to the days of the 1960's, when the Association for the Advancement of Creative Musicians started up in Chicago. He performed in the Creative Construction Company with Anthony Braxton, Leo Smith, and Steve McCall, released several solo albums, and worked in the Jazz Composer's Orchestra. Although this CD is not quite as profound or remarkable as his first few solo LPs, Jenkins still certainly carries his unique style on violin as well as viola. This recording is often times very folksy and traditional, but Jenkins breaks through enough with his own creativity to make a very distinguished album that could appeal to appreciators of clas-

sical, modern composition, and free jazz (fans of Billy Bang take note). "Um Cha Chi Chum" and "Keep On Trucking Brother" are tracks that stand out due to his soulful playing and very rhythmic, abrasive technique; at times it is amazing how much sound he gets out of the violin. Another incredible piece is "Big Wood", on which Jenkins creates spirals of textured sound on the viola, forcing the listener to truly appreciate his mastery of the instrument. This album ends with a fiery version of Coltrane's "Giant Steps", a fitting conclusion to a CD which slightly modernizes the sound Jenkins originally formulated in the 60's. (Lovely Music, Ltd., 10 Beach Street, New York, NY 10013, <http://www.lovely.com/>)

## Opeye - *Moss Comes Silk*

Self-described as "Avant-Shamanic Trance Jazz" (I won't explain it, you'll have to read the liner notes), Opeye is a quintet that plays such a variety of instruments that the list would take up most of the review. Several pieces are string quintets, some are duos between horns, and others are just an odd assortment of instruments thrown together. Recorded in 1995 in Oakland, this album is a pretty amazing, diverse collection of improvisations that proves to be an interesting listen all the way through; not cluttering every piece with the same instruments over and over again, but selecting different combinations of performers on each track. Although all of the songs are great, several are more noteworthy, including "Fancy Dancing Jaguar", an intense quintet improvisation, "Noble Guardians", a nice pairing of trombone and gamelan instruments, and "Ol' Spi' Ritual", a string quartet with saxophone piece. I am not sure why I've been seeing so many used copies of this around the Bay Area (perhaps people have misunderstood "Avant-Shamanic Trance Jazz"?), as this release does not disappoint and is a refreshing reminder that creative music is still expanding its boundaries. (Hummingbird, 1169 Grizzly Peak, Berkeley, CA 94708)

## Aaly Trio + Ken Vandermark - *Stumble*

The Aaly Trio is another recent project of saxophonist Mats Gustafsson that mines different territory than the duo CD with Barry Guy (mentioned above), providing more of a standard free jazz setting. Joined by Kjell Nordeson on drums, Peter Janson on bass, and Chicagoan Ken Vandermark on tenor saxophone, clarinet, and bass clarinet, Gustafsson plays in top form. Even Vandermark, whose NRG Ensemble and Vandermark Five work doesn't awe me over, performs very expressively, and loses most of the "rock" sensibility which dominates much of his other playing. The five songs on this disc were recorded live at the Unity Temple in early 1998, during a tour

for an album they made for the Silkheart label. While the first song is a rather slow affair, the second, "Umes", quickens things with very growling, violent skronks from Gustafsson and a good, free atmosphere. Of them all, the third song comes closest to Vandermark's style (even though it was written by Gustafsson/Nordeson), beginning with start/stop drumming and fast saxophone blurs, but shortly thereafter turning into a great free-for-all. "Song For Che" is a thoughtful rendition of the original Charlie Haden composition, and the last piece, "Why Don't I Go Back", is emotionally inspired as well. A very nice release overall, as are the other albums on Wobbly Rail, including the most recent ones from Ishmael Waddala Leo Smith and Steve Lacy. (Wobbly Rail, P.O. Box 16206, Chapel Hill, NC, 27516, <http://www.mindspring.com/~wobbly/>)

## UnFolkUs - *s/t*

I have never heard of this Seattle improv quartet before, but their debut self-titled CD definitely ranks as one of my favorite "experimental" releases of the past few months. Bill Horist (who also has a solo release on Unit Circle) leads the group with his rather unrecognizable guitar playing while the other members utilize random metal objects and such instruments as contrabass clarinet, alto saxophone, clarinet, and chapman stick. Together, they create a bizarre collage of distorted clanging, tinkering, grumbling, and pointillated sound structure, bordering on noise and free jazz but not quite either of the two. The first track, "Cows In The Belly", is a nice beginning to the CD, evolving from the chummings of the contrabass clarinet to a full-scale noise assault. Tracks 3 and 4 involve slowly building chimes, bells, and gongs, sounding almost like the Art Ensemble of Chicago, but in a slightly different vein. It is always encouraging to see new free improv groups showing up, so go get this one if you are interested in what sort of experimental sounds are brewing in the North West. (Unit Circle, P.O. Box 20352, Seattle, WA 98102, <http://www.amz.com/labels/UnitCircle/>)

You can write me @ KDVS or e-mail me at [jbdewey@usa.net](mailto:jbdewey@usa.net) for more information. Also, tune in to my show, "Monolithic Reverberation", Friday nights, 8-10 pm for free jazz, modern composition, noise, and improvisation.



Your Face  
Here

## TOP 90.3 NEW RECORDS IN THE KDVS

### COLLECTION FOR THE SUMMER OF 1998

1. Reatards
2. Benumb
3. Makers
4. Babyland
5. Blowtots
6. Original Sins
7. V/A Killed By Death v.15.5
8. Brian Jonestown Massacre
9. Phobia
10. Normals
11. Zao
12. Drags
13. Rocket 455
14. Azusa Plane
15. Acid House Kings
16. Gasp
17. Scar Tissue
18. Tranquil
19. Ananda
20. Electric Frankenstein
21. Alastair Galbraith
22. Secretions
23. Kahimi Karie
24. Astarte
25. Discordance Axis
26. Registrars
27. Baseball Furies
28. Covenant
29. Tower Recordings
30. V/A Absolute Supper
31. Subarachnoid Space
32. Bomboras
33. Lyres
34. Gimicks
35. Roy Montgomery
36. Flake Music
37. One Man Army
38. Aftal
39. Lesaunculp
40. Krontjong Devils
41. V/A Soundtracks for Bride of Sevensen
42. No Talents
43. Crawl Unit
44. Capitalist Casualties
45. Boris the Sprinkler
46. V/A Sacramento: City of a Beer
47. Man or Astroman?
48. Sloth/Noothgrush
49. Dillinger Escape Plan
50. Chaptick
51. Vondur
52. V/A Cry Now Cry Later v1+2
53. KK Null
54. Lov
55. Inade
56. Zoviet France
57. V/A In Conspiracy with Satan
58. Dirt Bombs
59. Mayhem
60. Lollipop
61. Insect
62. Poundsign
63. Jack Saints
64. PAL
65. Bend Sinister
66. V/A From Stars Come Hearts
67. Rx
68. Weird Lovemakers
69. Excruciating Terror
70. Cubanate
71. Suicide Nation/Creation is Crucifixion
72. V/A Killed by Epitaph
73. Scraich Bongowax
74. Pussy Galore
75. Fear Factory
76. Kim Fowley
77. Jessamine
78. Headache
79. Botch
80. Aluminium Group
81. Cleen
82. Cannanes
83. Titans
84. Black Lung
85. Our Glassic Azoth
86. Dynamite Masters Blues Quartet
87. V/A Anti-hology
88. Jessica Balliff
89. Arab Strap
90. Hellnation
- 90.3 Fuckface

